



Année 2

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de Pooters

1909 =



ASHMOLEAN MUSEUM, OXFORD

May 24th, 1886

Dear Mr BOOTH

AFTER examining the beautiful Specimens that you have been so kind as temporarily to exhibit in our Museum, I can only say that their permanent deposit in a place where they would be easily accessible to students is much to be desired.

The Cameos and Engraved Gems in your collection are specially valuable to those interested in the Glyptic Art from the great variety of material that is here exhibited, and as showing the adaptability of the most different substances to artistic treatment. Apart, moreover, from and general value of such a series in its bearings on the Art of Gem Engravings, the Gems themselves are of such beauty that they could not but be an additional attraction to any Museum in which they were placed.

Speaking on behalf of the Ashmolean Museum, I must say that your effort to place such a Collection in our oldest English Museum is worthy of the most grateful acknowledgment.

I remain, very truly yours

ARTHUR J. EVANS

*Keeper of the Ashmolean Museum*



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Sells. Lorrain = from W. A. Booth  
Belle Vue House  
Gloucester

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7. July - 91

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FIELD



UNIVERSITY MUSEUM, OXFORD

May 24th, 1886

Dear Mr BOOTH

THE valuable Collection which you have brought together and catalogued, contains, besides the objects interesting from an artistic point of view, two groups of specimens which, if offered to this Museum, would I am sure be accepted by the Delegates with high appreciation of their excellence. The set of pieces of Amber containing Insects would be an important accession to the Zoological series, while the Star-Sapphire with other rare stones would find a proper place in the Mineralogical Department.

Sincerely trusting that your wish may take effect that these objects, remarkable for their beauty as well as their scientific interest, should be deposited here.

I am, yours very sincerely

EDWARD B. TYLOR

*Keeper of the University Museum*

HAVING seen the Collection referred to by Dr TYLOR and Mr ARTHUR J. EVANS, I hope to see it become the property of the Oxford Museums.

H. G. LIDDELL

Ch : Ch :

OXFORD, Nov. 18th, 1886

Dear

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Ellen Terry = from W. H. Booth  
Belle Vue House  
Gloucester

ILLUSTRATED CATALOGUE

OF

27. July - 91.

# Gems, Cameos, & Amber

COLLECTED BY A. BOOTH

Gloucester

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DRAWN ON STONE FULL SIZE BY ROBERT BARNFIELD

DESCRIPTIONS MOSTLY BY A. H. CHURCH

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PRINTED BY JOHN BELLWS. 154224

LE







TO T. GAMBIER PARRY, Esq.,  
HIGHNAM COURT.

SIR,

In dedicating this Illustrated Catalogue to you, I will not apologise for any faults therein, but simply state that the entire collection of Gems it represents, has been formed at odd times, as an object of interest and enjoyment.

The Gems themselves are an unfailing source of pleasure to all lovers of art and beauty. The Illustrations, with one exception, are by Mr ROBERT BARNFIELD.

The descriptions of the Cameos and Stones illustrated, are mostly by A. H. CHURCH, M.A., Oxon, F.C.S., F.I.C., Professor of Chemistry in the Royal Academy of Arts.

You have always identified yourself with efforts to promote art, and to further influences which refine and civilize mankind, and I thank you for the honor you do me in allowing me to dedicate to you this Catalogue of Gems.

Your obliged and faithful Servant,

THE COLLECTOR.

BELLE VUE HOUSE,  
GLOUCESTER.



## STAR SAPPHIRE

THERE are certain Sapphires, generally of a pale colour, which, when examined under the microscope, exhibit thread-like shafts directed towards the faces of the six-sided prism ; these threads are produced by foreign substances or by vacuities left among the molecules at the moment of their crystallization. The light reflected upon them forms a star of six rays, extremely beautiful and remarkable. Sapphires of this kind are called *asteria sapphires* or *star sapphires*.

The orientals have a deep veneration for the star sapphire ; and M. D'ABBADIE, in his travels in Africa, often commanded the respect of the natives by allowing a stone of this kind which he always carried with him to exhibit its magical beauty to their astonished eyes.

## QUARTZ

QUARTZ is formed by the union of two bodies ; the one, *silicon*, is a substance analogous to carbon ; the other *oxygen*, is a gas, and one of the principal constituents of atmospheric air. The primitive form of Quartz is the rhombohedron, but the primitive crystals are extremely rare. The most common form is the regular hexagonal prism terminated with six sided pyramids.



## CORUNDUM—RUBY

MODERN mineralogists have given the single name *corundum* to all the minerals consisting of crystallized alumina almost pure, without regard to the colour of these minerals. Corundum comprehends three varieties: the hyaline corundum, the laminated corundum, and the granular corundum. The first variety comprehends the precious stones.

When the corundum is perfectly colourless, it possesses a brilliancy so vivid that in some circumstances it may pass for a diamond. It may be distinguished from the latter by its inferior hardness, its smaller specific gravity (3·5, while that of the diamond is 3·9), and by having double refraction. According to the tints which the corundum possesses, it bears different names, and represents variable values.

Names of the corundum according to their colour:—

|                         |     |     |     |     |     |     |     |             |
|-------------------------|-----|-----|-----|-----|-----|-----|-----|-------------|
| WHITE SAPPHIRE          | ... | ... | ... | ... | ... | ... | ... | COLOURLESS  |
| ORIENTAL RUBY           | ... | ... | ... | ... | ... | ... | ... | CRIMSON RED |
| ORIENTAL RUBY (variety) | ... | ... | ... | ... | ... | ... | ... | ROSE RED    |
| ORIENTAL SAPPHIRE       | ... | ... | ... | ... | ... | ... | ... | AZURE BLUE  |
| INDIGO SAPPHIRE         | ... | ... | ... | ... | ... | ... | ... | INDIGO BLUE |
| ORIENTAL AMETHYST       | ... | ... | ... | ... | ... | ... | ... | VIOLET      |
| ORIENTAL TOPAZ          | ... | ... | ... | ... | ... | ... | ... | YELLOW      |
| ORIENTAL EMERALD        | ... | ... | ... | ... | ... | ... | ... | GREEN       |



## AMBER

AMBER has been known from earliest antiquity. The celebrated founder of the Ionian School of Philosophy, Thales, who lived 600 years before our era, speaks of the property which above all contributed to render it celebrated—that of attracting light bodies when it was rubbed. It is from the Greek name of Amber, *electron*, that our modern term electricity is derived. Chemical analysis shows that there are in 100 grammes of amber: 81 grammes of carbon, 7.30 of hydrogen, 6.75 of oxygen, and some traces of clay, alumina and silica, amounting altogether to about 3 grammes. This is exactly the composition of resin; indeed Amber is itself a resin. “Amber,” said PLINY “trickles from the pith of certain trees resembling pines.” This quotation proves that the Roman Naturalist considered Amber as a contemporary production. He was right so far—Amber is a resin; but it is a *fossil resin*.

## AQUAMARINE

THE Aquamarine is a stone of but trifling value, and yet it possesses a quality which should have prevented it from falling into its present low estimate; *it does not lose its brilliancy in artificial lights*.

## AMETHYST

THE Amethyst, whose violet colour varies according to the quantity of oxide of manganese combined with the silica, has all the properties of quartz. This substance is found in France, Prussia, Hungary, Arabia, Ceylon, Kamtschatka, &c. The environs of Carthagera in Spain furnish the most beautiful specimens of Amethyst; and they are the more remarkable that they show a purple reflection vying with that of the Oriental Amethyst.

## CHALCEDONY

THE Chalcedony is quite a common stone of a dull or milky white; and sometimes of a bluish tint, when it is called Saphirine.



## HELIOTROPE

A TRANSLUCID Agate of a lively leek-green colour, spotted with red. The ancients used it, as PLINY tells us, for looking at eclipses of the Sun, as we use smoked or stained glass ; and it was said also to change the colours of the Sun's rays into blood-red, when it was plunged into a vase of water. Hence the name Heliotrope, from the Greek *helios*, the Sun, and *trepo*, to turn.

## CHRYSOPTASE

CHALCEDONY coloured by the oxide of nickel, varying in colour from deep verdigris to the palest green. It takes a very beautiful polish ; and fifty years ago was fashionable in jewellery, though now quite forgotten.

## LAPIS-LAZULI

THE Lapis-lazuli is a mineral, whose beautiful blue colour varies from the palest tint to a deep blue, nearly black. The finest is a uniform colour of deep azure, inclining to purple. Its specific gravity is 2.6. Chemists differ in its analysis ; but it is known to contain silica and alumina, with a supplement of soda, lime and sulphur. Its colour is of such enduring quality, that the preparation made from it, called Ultramarine, is never deteriorated by the air, and is consequently of the utmost value to artists. Lapis-lazuli takes a beautiful polish, and is converted into many exquisite articles of ornament. It is found in Persia, Siberia, and Chili, but the most esteemed specimens are brought from China.



## OPAL

THE Opal is formed of silica, like the stones of the first group; but it differs from them by the constant presence in its composition of a certain quantity of water, making 5 to 12 parts in 100 of its weight. M. Damoor has shown, moreover, that when sulphuric acid is applied to the opal, the stone turns black, leading to the conclusion that it contains organic matter, probably bituminous. This the sulphuric acid would seem to destroy, by setting its carbon at liberty. The opal has no colour that may be called its own, but a faint bluish tinge analogous to the tint of certain resinous quartz, of which it is a variety. Its true beauty and its great value are produced by a physical accident; it is traversed by a multitude of fissures filled with air and moisture, which reflect all the prismatic colours. The tender violet of the amethyst, the blue of the sapphire, the green of the emerald, the golden yellow of the topaz, and the flashing red of the ruby, appear at times isolated in certain parts of the stone, at times crossing each other in vivid play with an effect that is magical. The opal is found in Arabia, Ceylon, Hungary, Saxony, Ireland, Iceland, Scotland, Mexico and Queensland.

## LABRADORITE

THE beautiful stone of Labrador, unknown until about a hundred years ago, it was discovered in the Island of St. Paul, near the coast of Labrador, is the type of one of the four great species formed by ROSE, at the expense of the ancient group of the felspars. Its specific gravity is 2.6 to 2.7.

The labradorite is called sometimes the opaline felspar, because it resembles the opal in its beautiful reflections of colours.

The finest colours are a play of blue and green upon gray. Yellow and bronze-red are less common; and a pearly-gray and purple-red still more rare.

The labradorite is essentially formed of silica, alumina, lime, and soda.

It has been found in its crystallized state scattered through volcanic productions, and notably in the lavas of Etna.



## ONYX

THE Onyx is the most celebrated variety of all the variously tinted agates. Originally the name onyx was given to agates which had the appearance of a nail (Greek Onyx) where it joins the flesh ; but it is now used for stones which exhibit marked contrasts of colour in bands, as black and white, or black and whitish-gray.

When the onyx unites in a desirable degree these conditions, it constitutes a stone of value, on account of the resources offered by it to the engraver, through the contrast of colours.

## SARDONYX

A STONE formed, as its name implies, of the sard, and the onyx using the latter term in its primitive signification. The sardonyx is a stone displaying alternate layers successively whitish and carnation red.

## DIAMOND

“AND what is the diamond ?” Asks BABINET, who has such a quick eye to the poetry of science. “The most precious thing in the whole world. And what is carbon ? The most common material that is known ; one that not only exists in vast quantities in the bowels of the earth, but that plants and trees of every kind contain in an inconceivable quantity. Silver can hardly pay for the diamond ; for if we imagine a diamond of the weight of a twenty-five franc piece, it would weigh about 125 carats, and cost at least four millions of francs ; while an equal weight of carbon, even having recourse to the smallest copper pieces, would have no appreciable value. And yet the diamond and carbon are identical. Diamond is crystallized carbon.”

## SARD

THIS word, very anciently used, is said by BRAUNIVS to be derived from the Hebrew *sered*, “a red colour.” However this may be, it is to agates of this colour that the name is applied.



## J A S P E R

THE precious jasper is the *jaspeh* of Aaron's breastplate ; the *iaspis* of the Greeks. The property which distinguishes jasper from other varieties of quartz is its complete opacity even in thin flakes. Jasper is often a silix that has become opaque either by alteration that it has undergone, or by the addition of a certain quantity of oxide of iron, or of hydrate of the same oxide. There are red jaspers, brown jaspers, and green jaspers. In certain circumstances, as in the Egyptian pebble, the jasper presents irregular zones, which display a structure roughly concentric. (DUFRENOY.)

## G L A S S

GLASS is a mixture of Silicate of Potassium or Sodium, or of both with one or more Silicates insoluble in water, as Silicate of Barium, Strontium, Calcium, Magnesium, Aluminium, Manganese, Iron or Lead.

*"Watts' Dictionary of Chemistry."*

### SCIENTIFIC ANALYSIS OF WINDOW GLASS

|                          |     |     |     |     |        |
|--------------------------|-----|-----|-----|-----|--------|
| SODA                     | ... | ... | ..  | ... | 15'22  |
| LIME                     | ... | ... | ... | ... | 13'31  |
| ALUMINA                  | ... | ... | ... | ... | 1'82   |
| SAND, OR CALCINED FLINTS | ... |     |     | ... | 69'65  |
|                          |     |     |     |     | 100'00 |

### ACTUAL COMPONENTS USED IN THE PRODUCTION OF FLINT GLASS

|                   |     |     |  | PARTS |
|-------------------|-----|-----|--|-------|
| PURE WHITE SAND   | ... | ... |  | 300   |
| RED LEAD          | ... | ... |  | 200   |
| REFINED PEARL ASH | ... | ... |  | 100   |
| NITRE             | ... | ... |  | 30    |
|                   |     |     |  | 630   |



MR A. BOOTH,

Dear Sir,

In reply to your wish to be informed when opal cameos were first cut in Europe, I may mention the date of 1874, when I invented the new process of cutting opal cameos in such a manner as to utilise the matrix of the rough opal for the ground. There are no antique or cinque-cento opal cameos existing. Mr John Brogden exhibited the first one, which I cut amongst his other exhibits at the Paris Exhibition, 1878, and was accorded the first gold medal, (see Daily Telegraph of May 1878, which, in an article on English Jewellery, mentions these opal cameos in the highest terms.)

As the opal layers in the rough are very irregular, it will be readily understood, that no stereotyped pattern can be copied in this material, each piece must be studied by the artist, and only a new and original subject adapted to the peculiarity of the particular stone can be cut on the same.

Yours truly,

W. SCHMIDT.

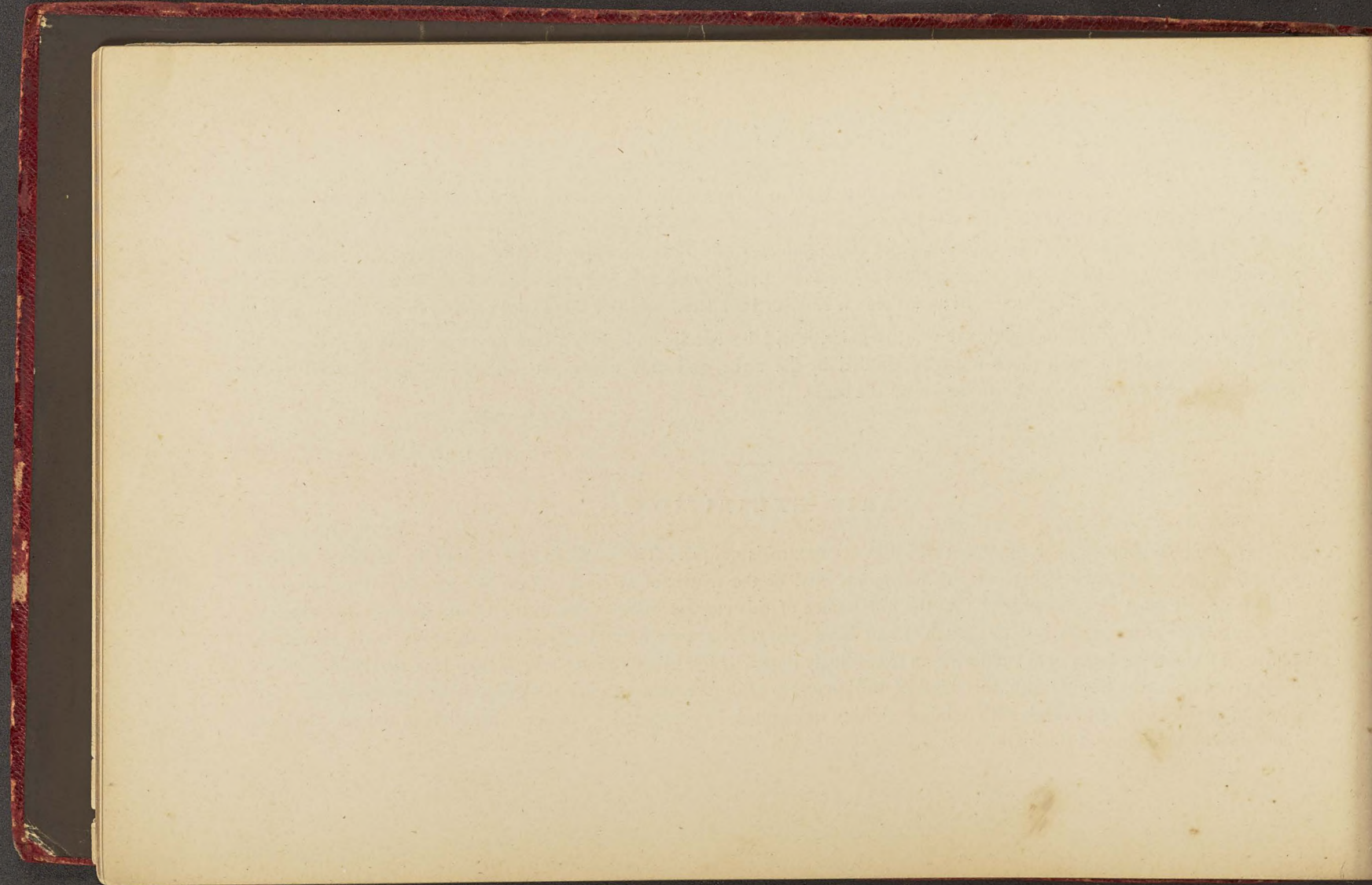
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PARIS EXHIBITION

PARIS, June 10th

Mr Brogden shows a neck ornament which in its nature is unique. The gems in this beautifully designed piece of decoration are camei, each being cut either from an opal or the matrix of an opal. Now, to appreciate the delicacy of such carving, it must be remembered that the iridescence of this curious stone is due to the minute fractures by which its entire substance is traversed, just as though it had been shivered by some natural shock. As may well be imagined, the splintered formation of the opal renders it an exceedingly impracticable stone to cut; and though here and there a carved or engraved opal may be met with, this kind of workmanship is so rare, that a cameo necklace, every centre-gem of which is one of these lustrous minerals with rainbow-shifting tints, must be accounted a wonder of wonders in the jeweller's art. "*Daily Telegraph*," June 12th, 1878.









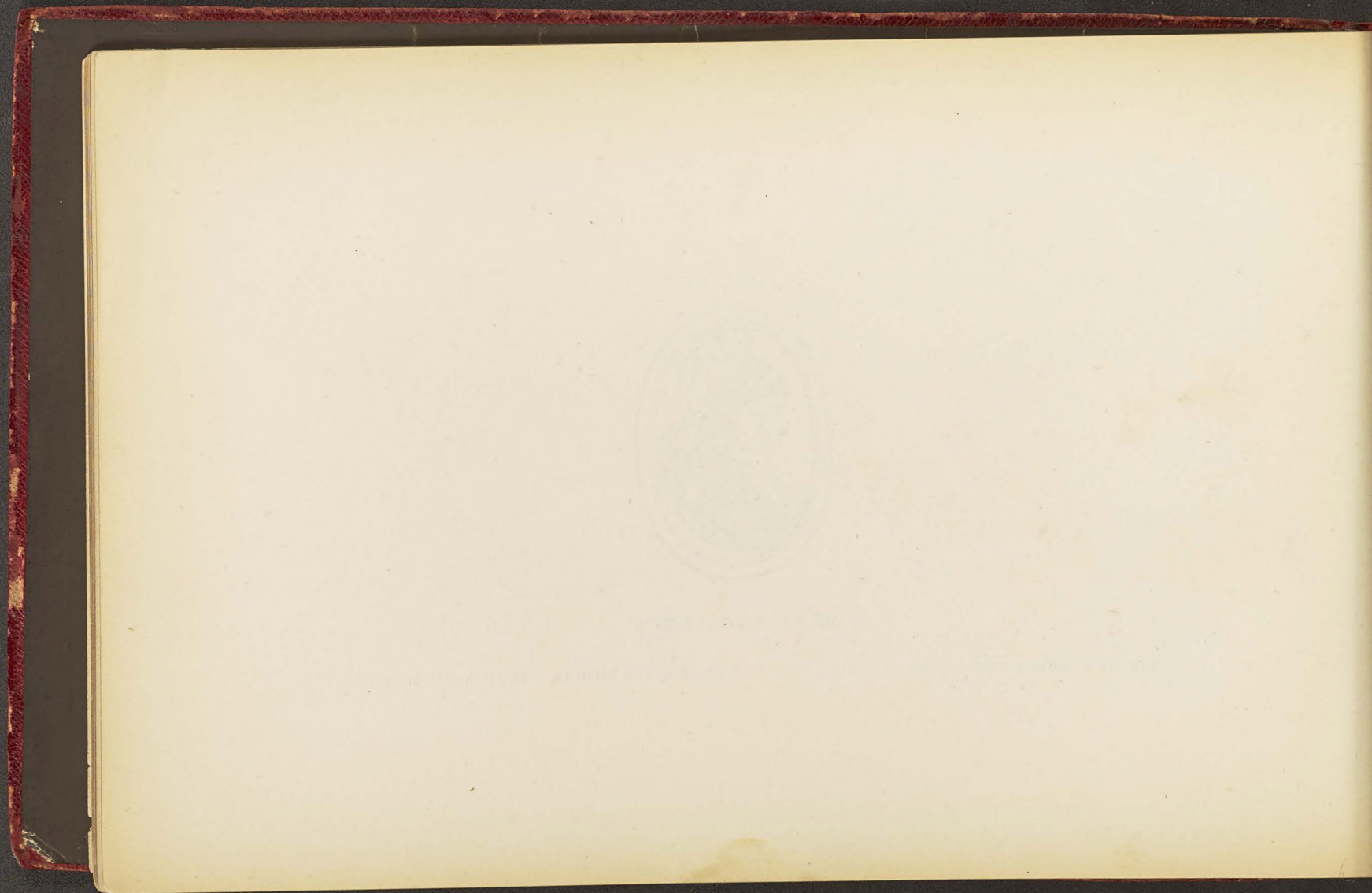
ONYX OF 2 STRATA  
BLACK AND WHITE

PORTRAIT OF T. GAMBIER PARRY, ESQ.

BY W. SCHMIDT

ENGRAVED BY J. D. COOPER







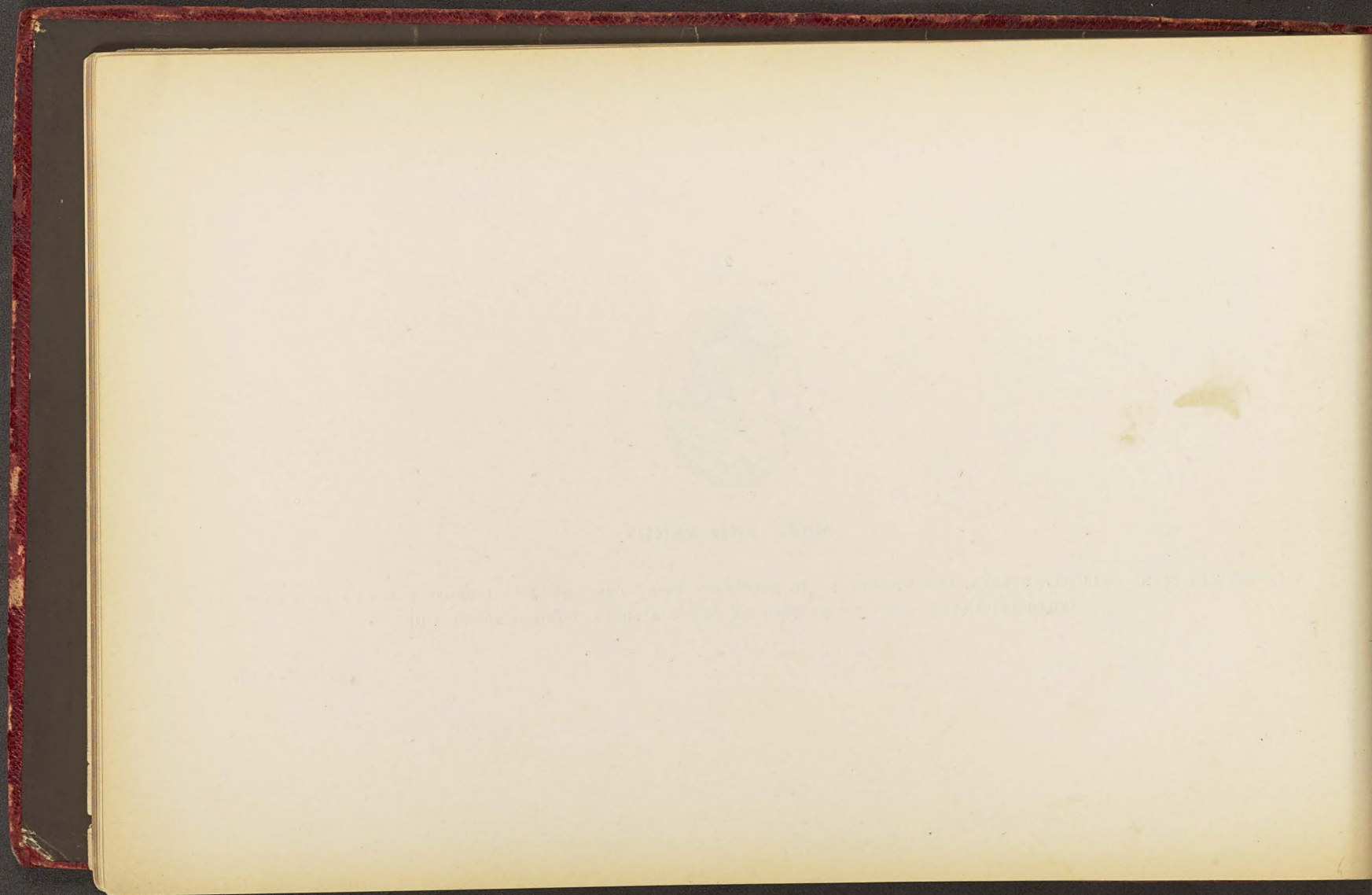


## MARS AND VENUS

SARDONYX OF MANY DELICATE STRATA, THE LOWEST BEING BROWNISH RED. THE UNDERMOST PROFILE IS CUT IN A PALE FLESH COLOURED LAYER. THE UPPER PROFILE SHEWS A MORE DECIDED FLESH HUE.

BY W. SCHMIDT







3



JULIUS CÆSAR

LABRADORITE, SHEWING BRONZE AND PEACH BLOSSOM COLOURED CHATOYANCY

BY W. SCHMIDT





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1911



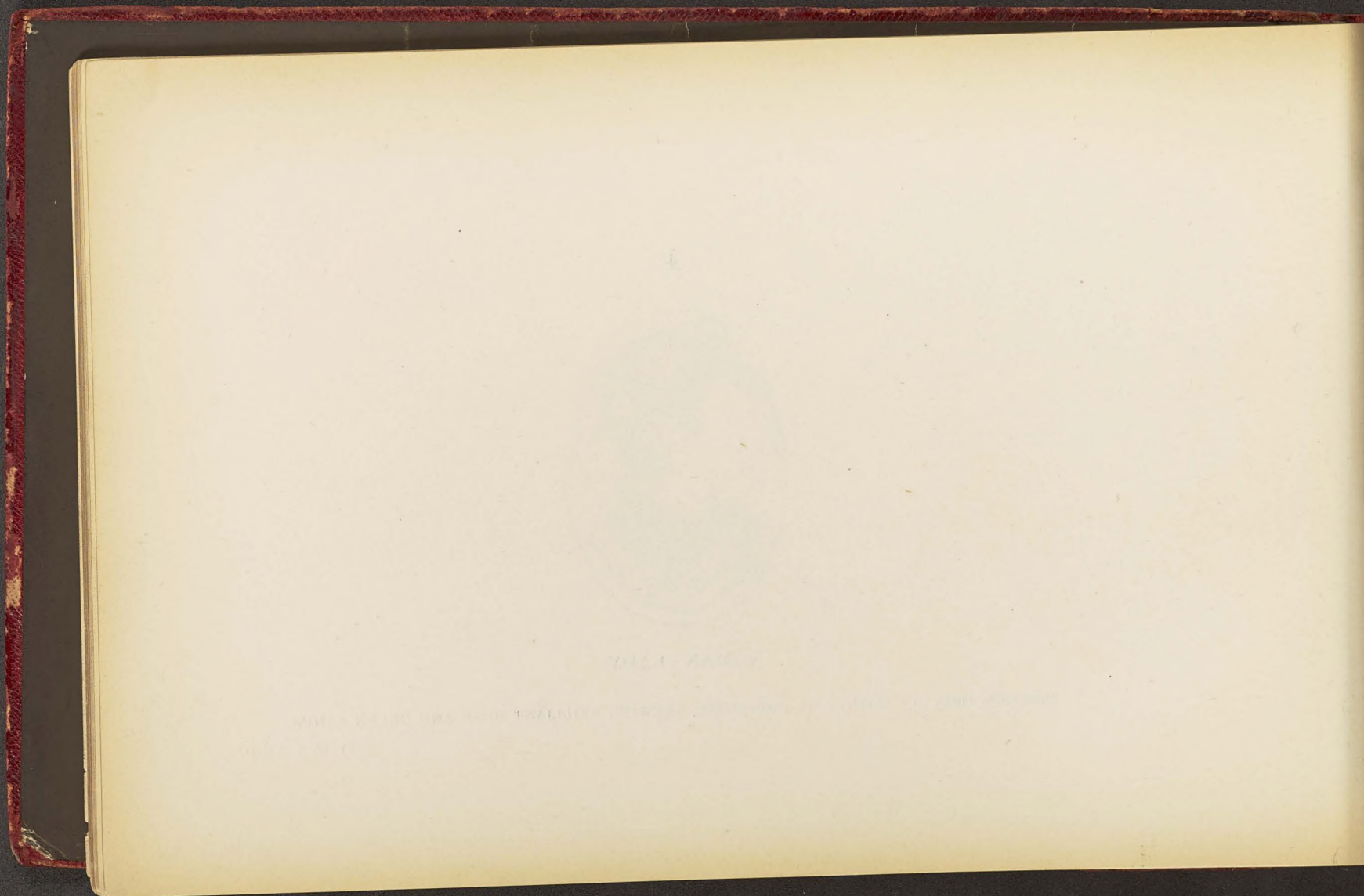


## ROMAN LADY

PRECIOUS OPAL ON MATRIX OF IRONSTONE, SHEWING BRILLIANT BLUE AND GREEN BANDS.

BY W. SCHMIDT





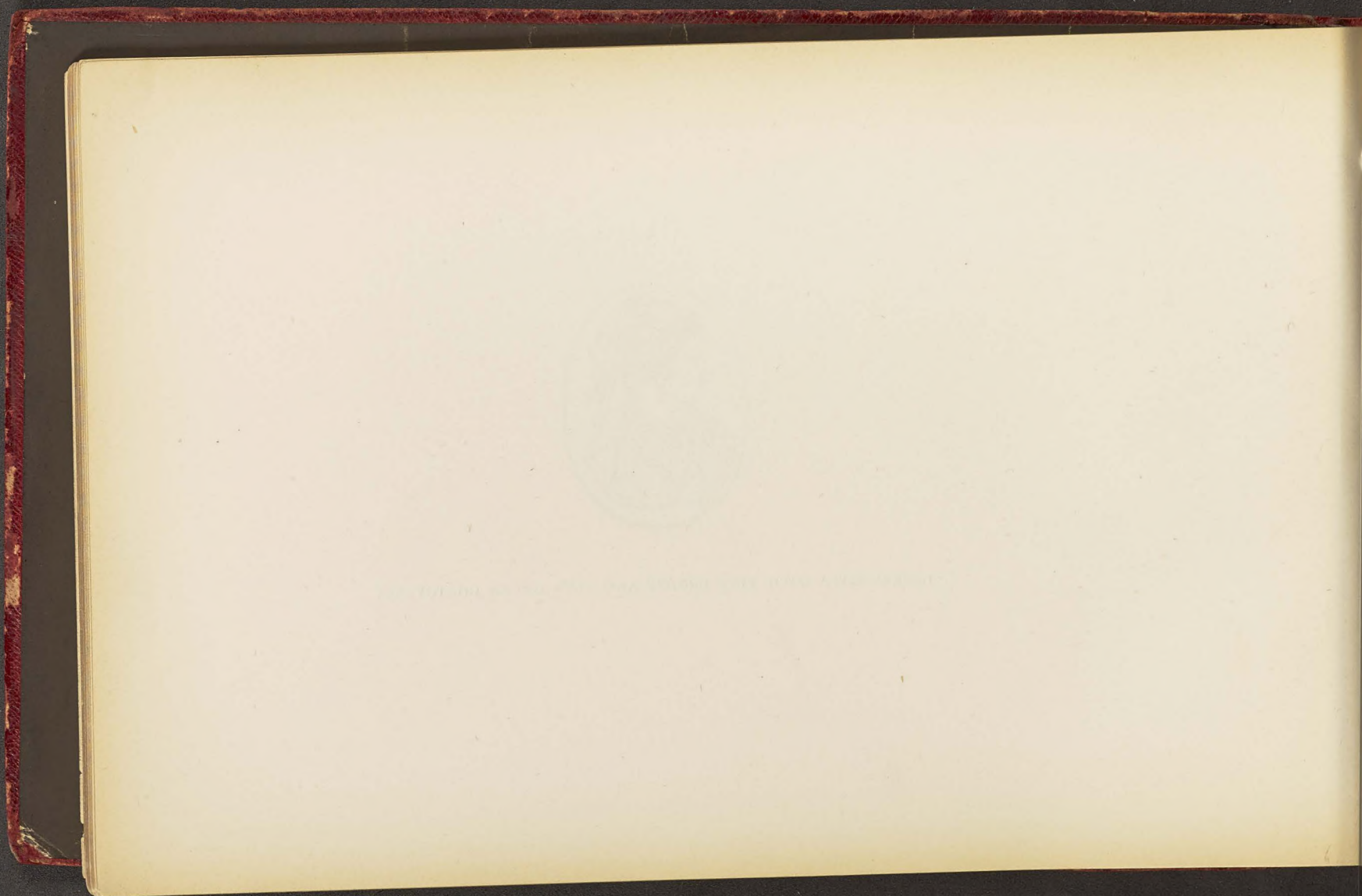


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LABRADORITE WITH FINE BRONZE AND BLUE GREEN CHATOYANCY





6



JULIUS CÆSAR

SARDONYX OF 4 STRATA, NAMELY:—BROWNISH RED, OPALINE, MILK WHITE, AND BROWNISH RED.

BY W. SCHMIDT





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REPORTS OF THE UNITED STATES GEOLOGICAL SURVEY

1880

7

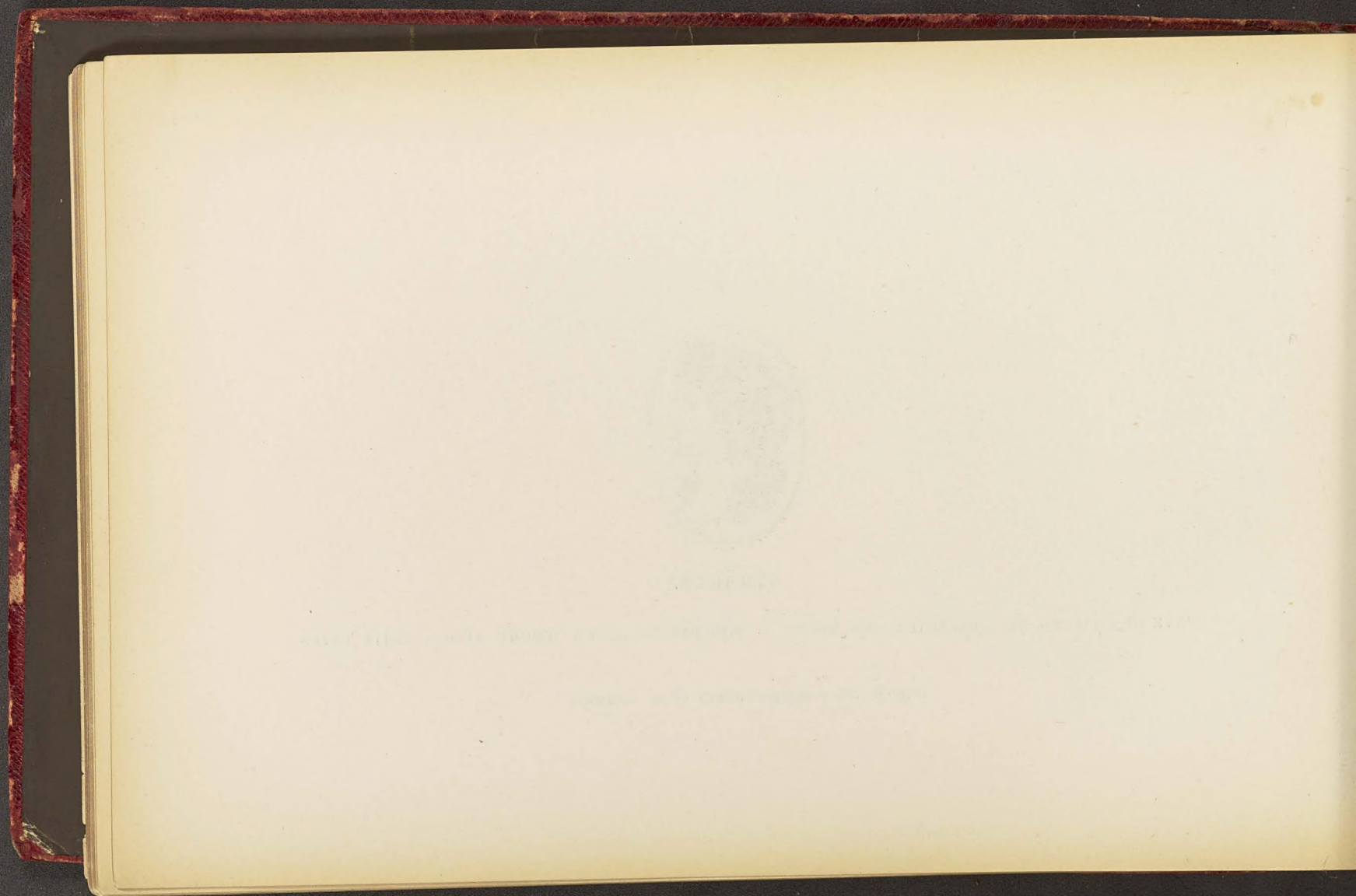


SYRAKUSA

ONYX OF CHALCEDONIC CHARACTER, AND HAVING A CHRYSOPRASE GREEN GROUND WITH A WHITE LAYER.

ONE OF THE EARLIEST WORKS OF W. SCHMIDT





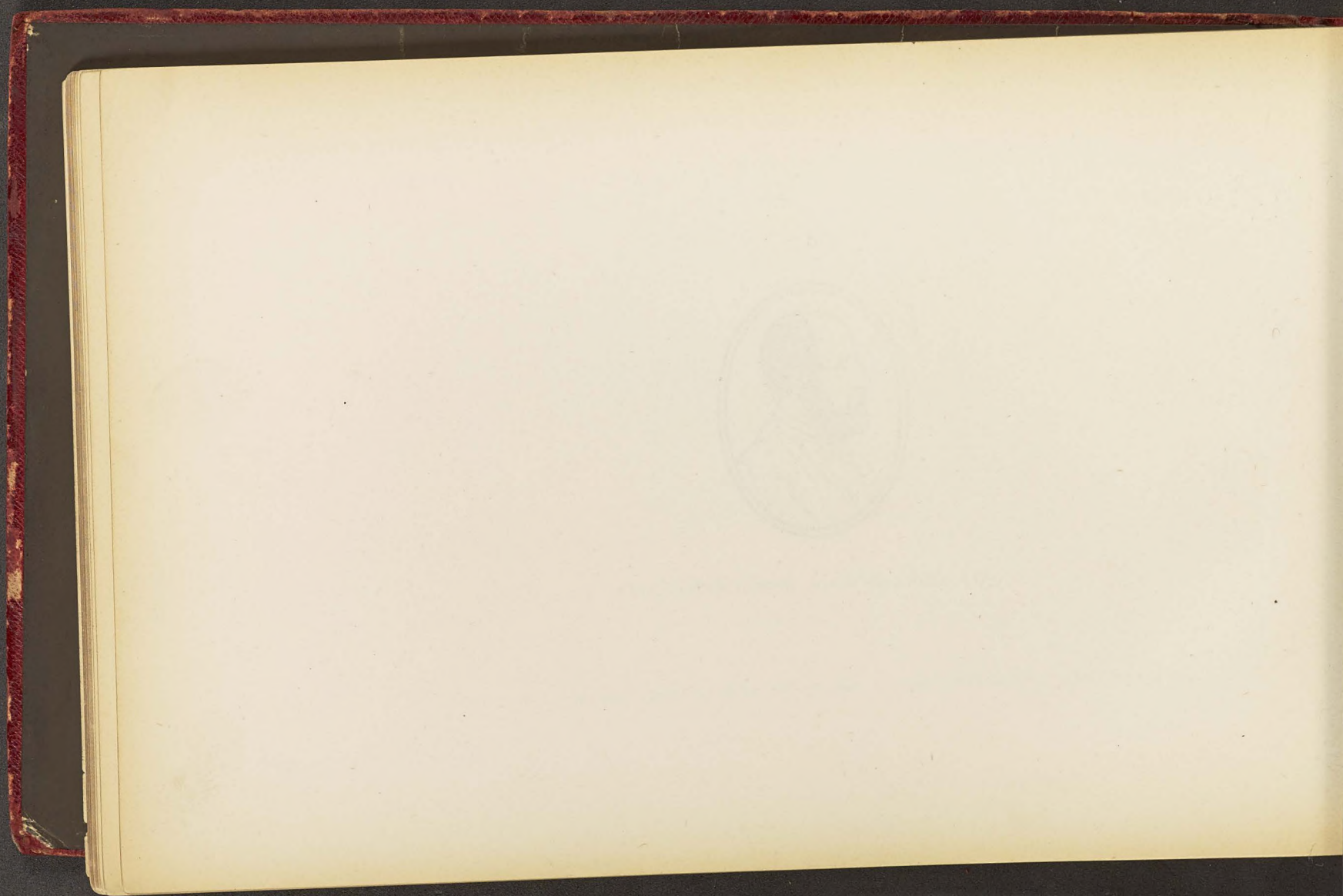
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ONYX BROWNISH BLACK WITH A WHITE LAYER.

PORTRAIT OF J. T. D. NIBLETT, ESQ., OF HARESFIELD COURT, GLOUCESTERSHIRE, BY W. SCHMIDT





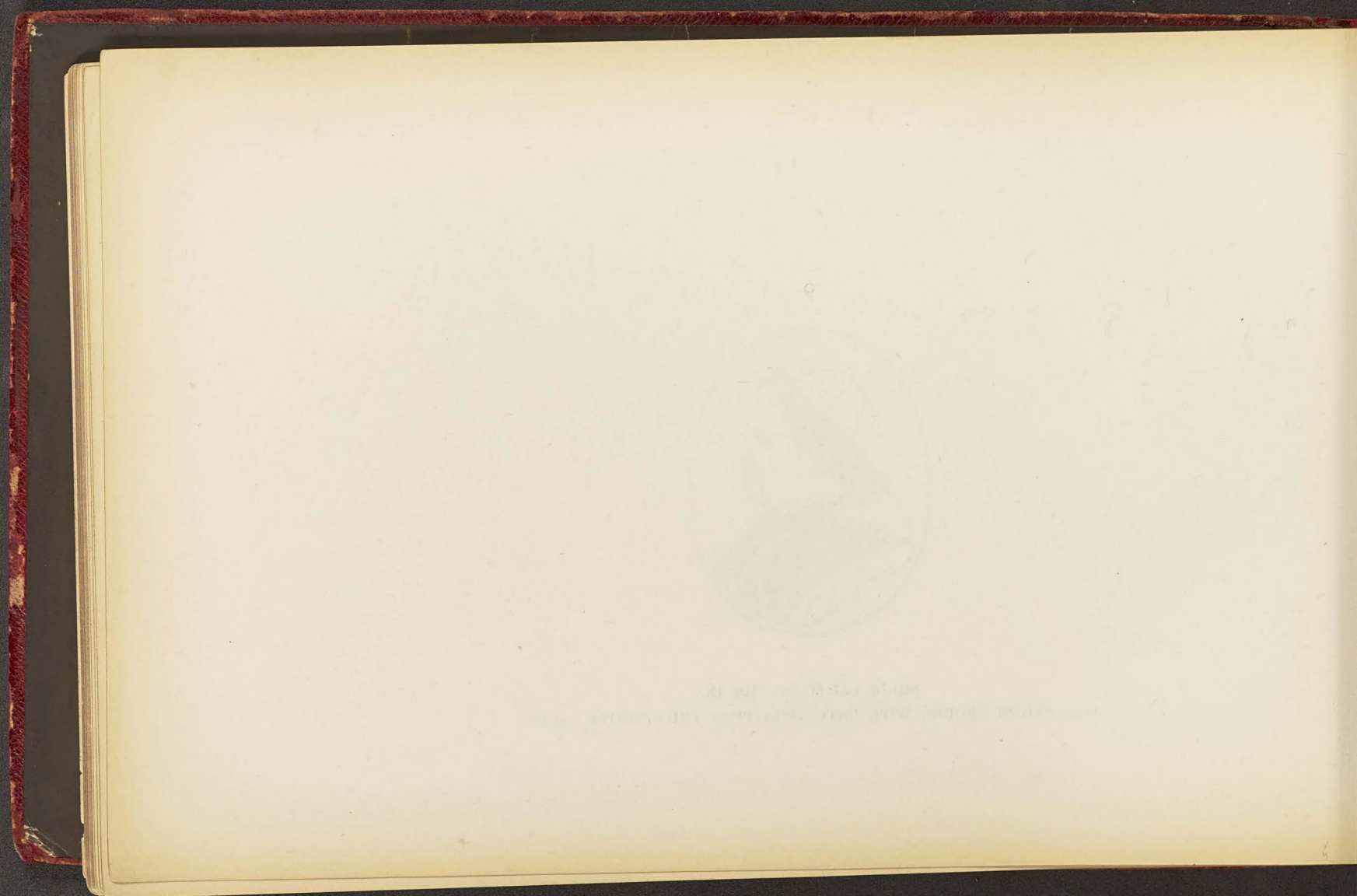
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SHELL CAMEO OF PIUS IX.

PALE BROWN GROUND WITH EXTREMELY PURE THICK WHITE LAYER.





12



SARDONYX

BROWNISH RED GROUND  
RELIEF IN FLESH RED

11



LAPIS LAZULI

OF VERY RICH BLUE COLOR  
HAVING A FEW SCATTERED  
PYRITIC SPANGLES

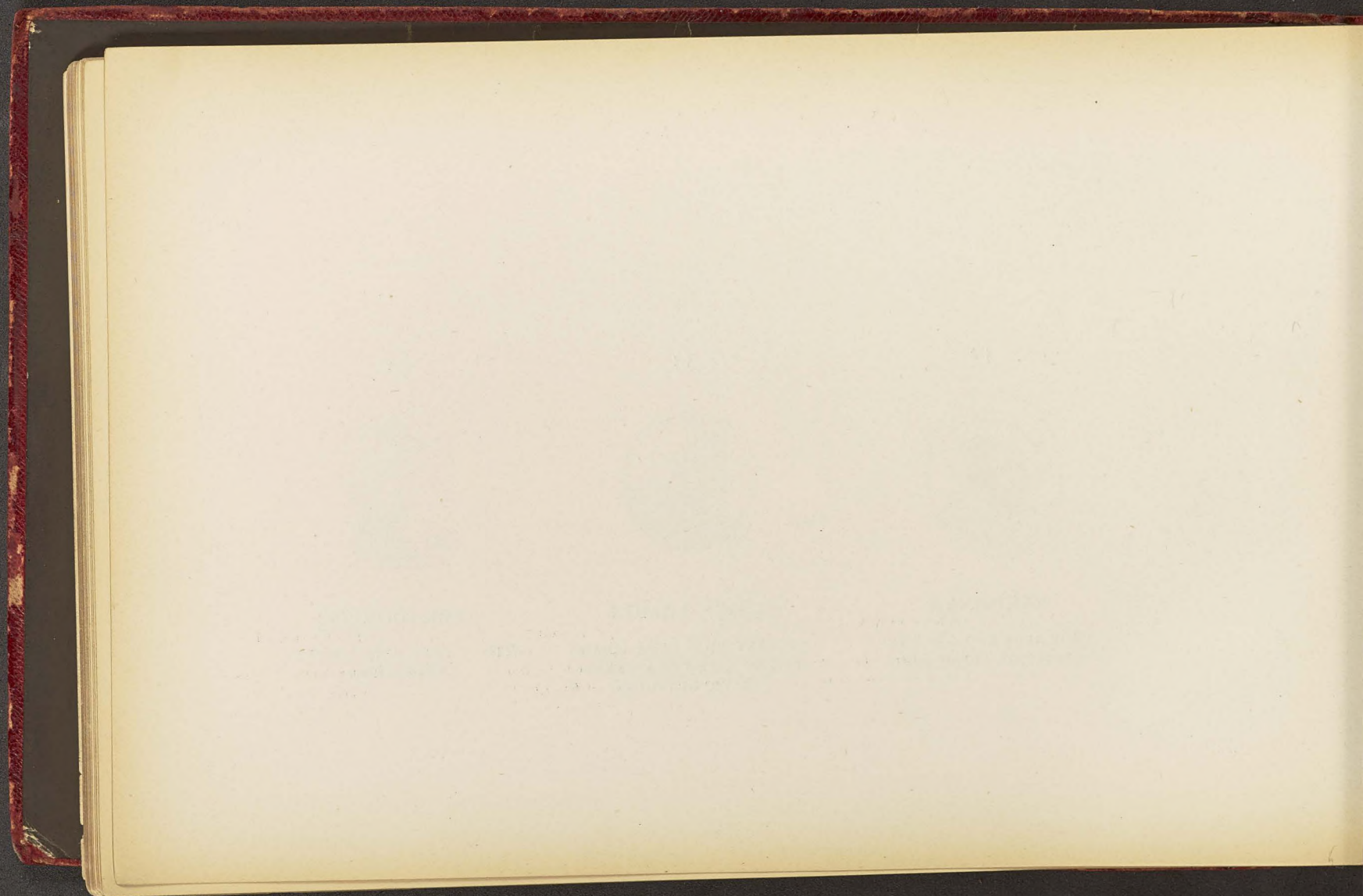
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LABRADORITE

WITH A VERY FINE COPPERY  
CHATOVANCY





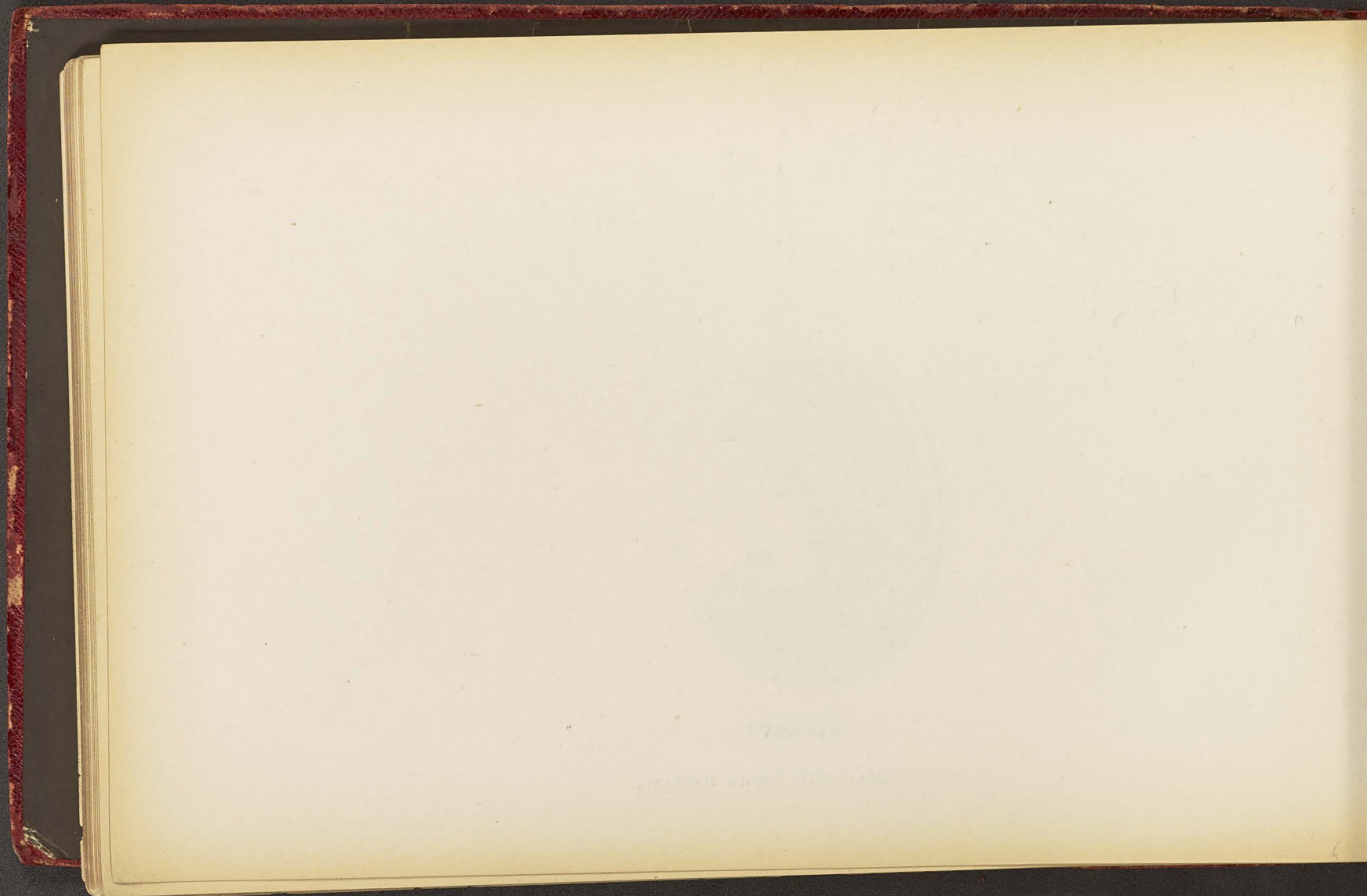
13



MINERVA

FOSSIL SHELL WITH BROWN MARKING.





14



OMPHALE

ONYX OF 5 STRATA.

BY W. SCHMIDT





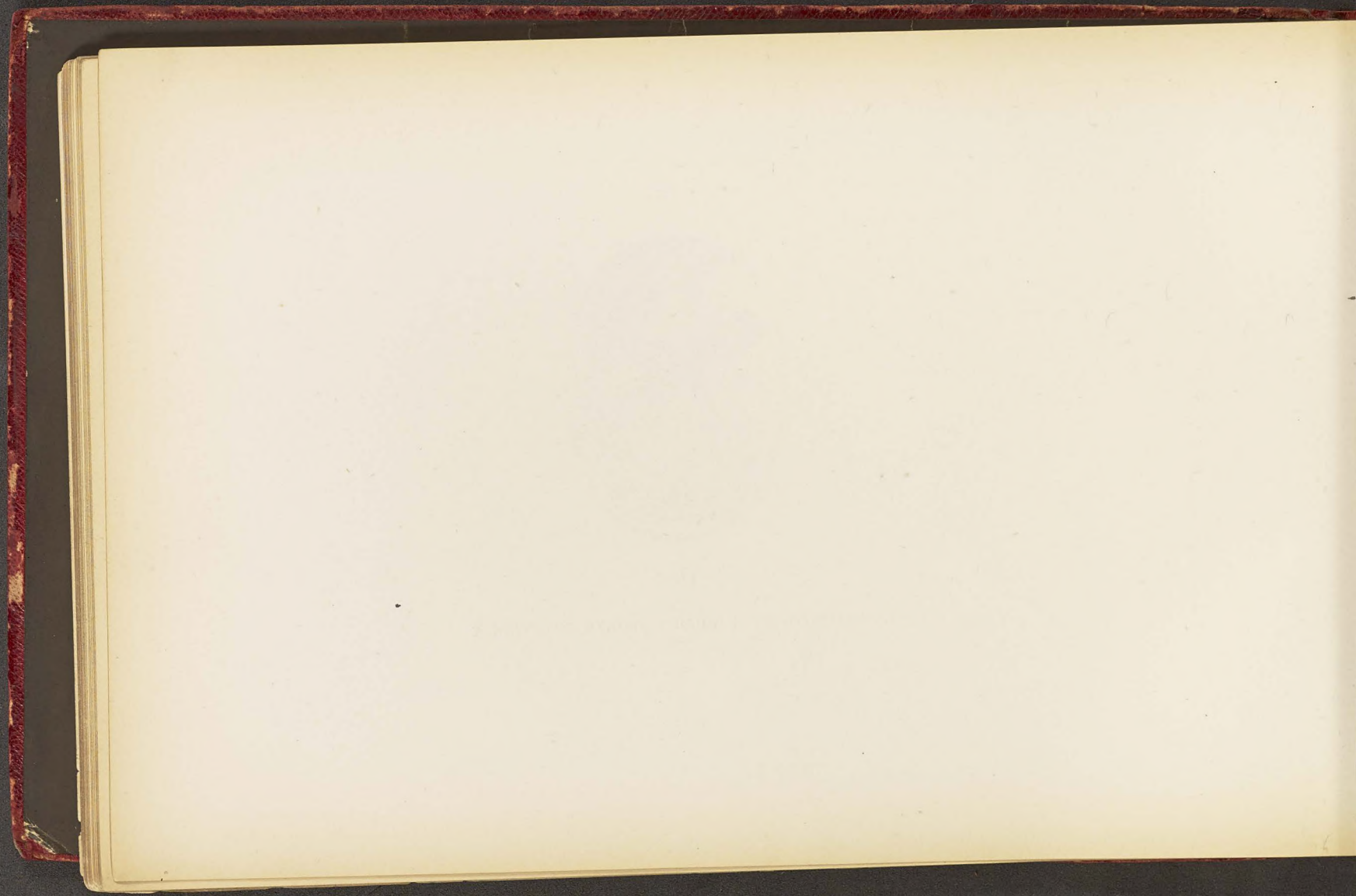


AJAX

LABRADORITE WITH GOLDEN BRONZE CHATOVANCY

BY W. SCHMIDT







ST. GEORGE

LABRADORITE WITH FINE AZURE CHATOYANCY.

BY W. SCHMIDT





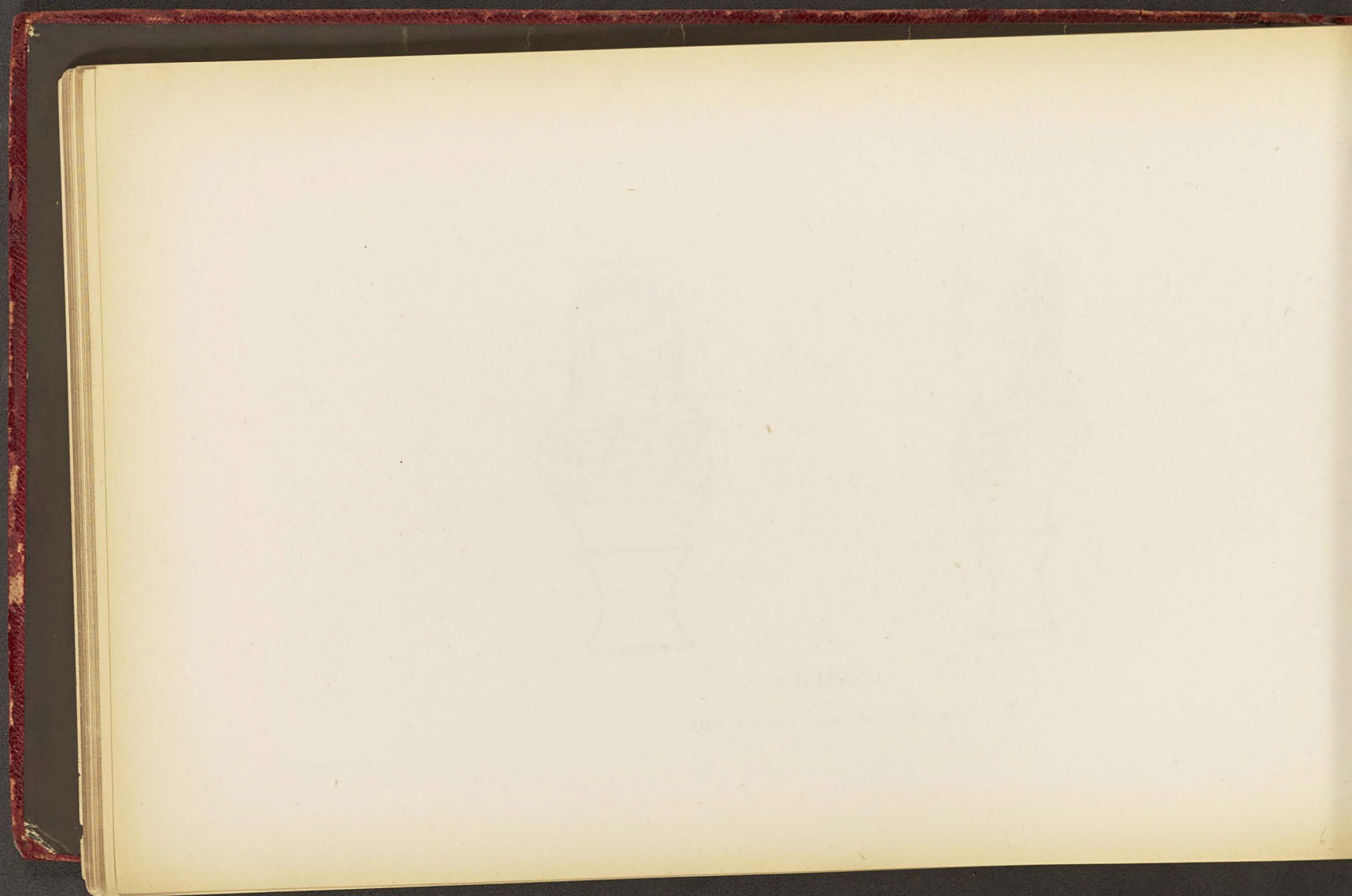


OMPHALE

AMETHYST OF PALE PURPLE HUE

BY W. SCHMIDT





## CHALCEDONY

OF SEVERAL STRATA, WHITISH,  
PALE BROWN, BLUEISH  
WHITE, MILKY



## HECTOR

BY W. SCHMIDT



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CHICAGO, ILL.  
1900

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CHICAGO PRESS

CHICAGO, ILL.



HANNIBAL

LABRADORITE WITH FINE GREENISH BLUE CHATOYANCY.

BY GIUSEPPE BARTOLOTTE





JAN 1881

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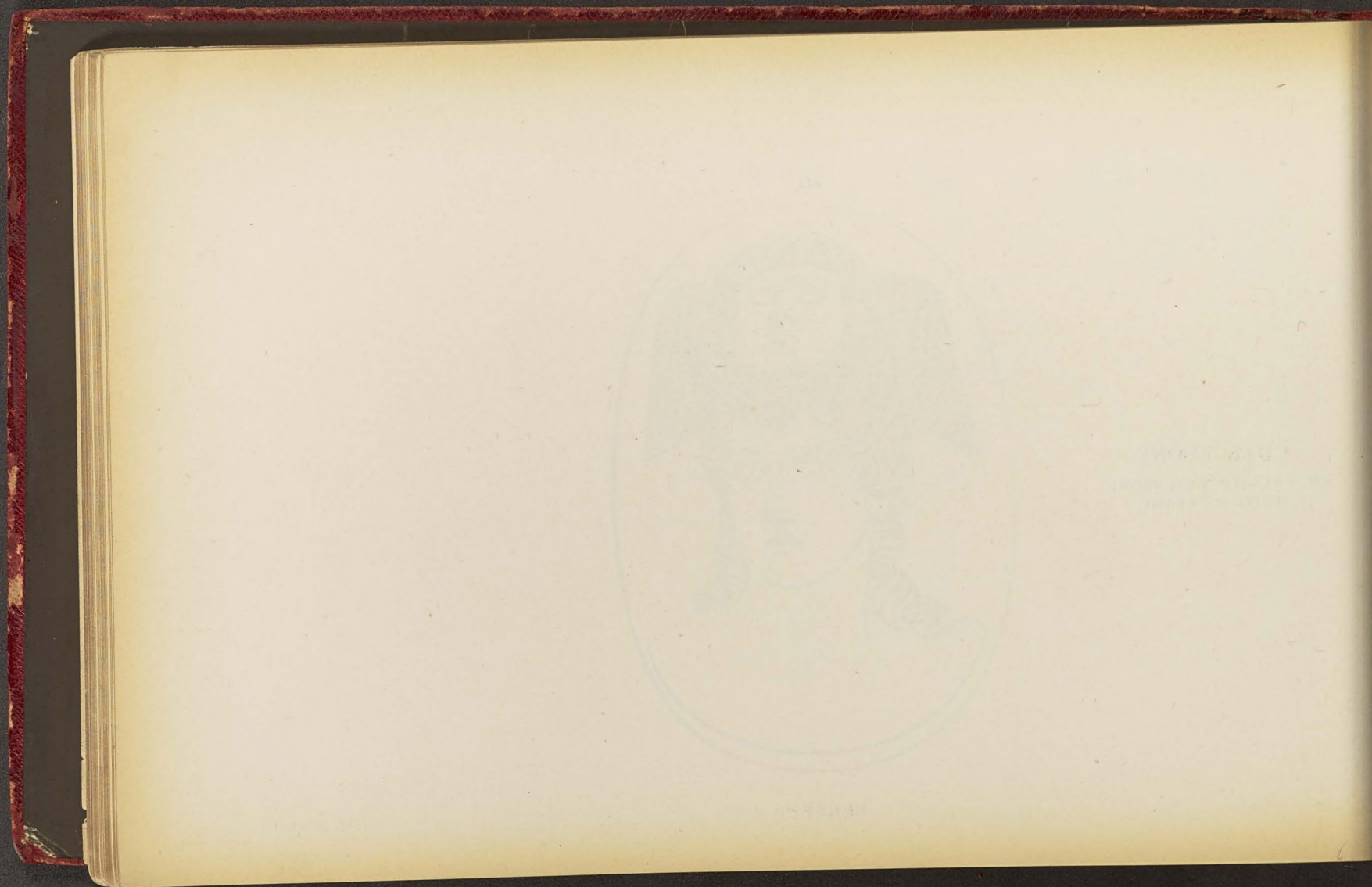
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## CHALCEDONY

OF 3 STRATA, RED, BROWN,  
WHITISH CREAMY.

BY W. SCHMIDT







EGYPTIAN LADY

LABRADORITE WITH GREENISH BLUE AND SOME BRONZE CHATOYANCY.

BY W. SCHMIDT







## AJAX

HELIOTROPE, CHALCEDONIC JASPER OF TRANSLUCENT GREEN WITH RELIEF IN RED



43 83



1840

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MARS

CAIRNGORM OR YELLOW QUARTZ FACETTED AT THE BACK.

BY W. SCHMIDT





1880

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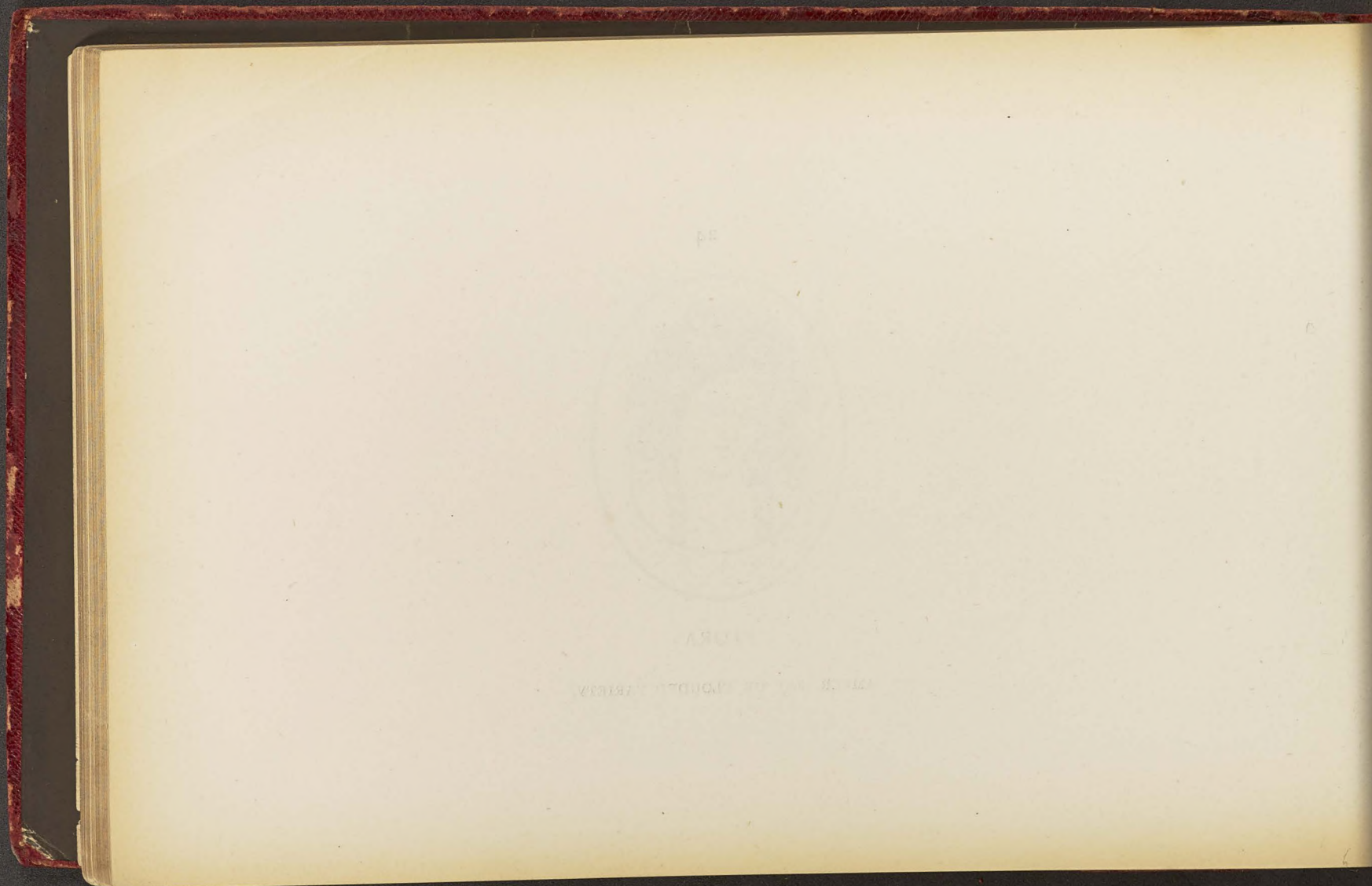
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FLORA

AMBER, FAT OR CLOUDED VARIETY.





25

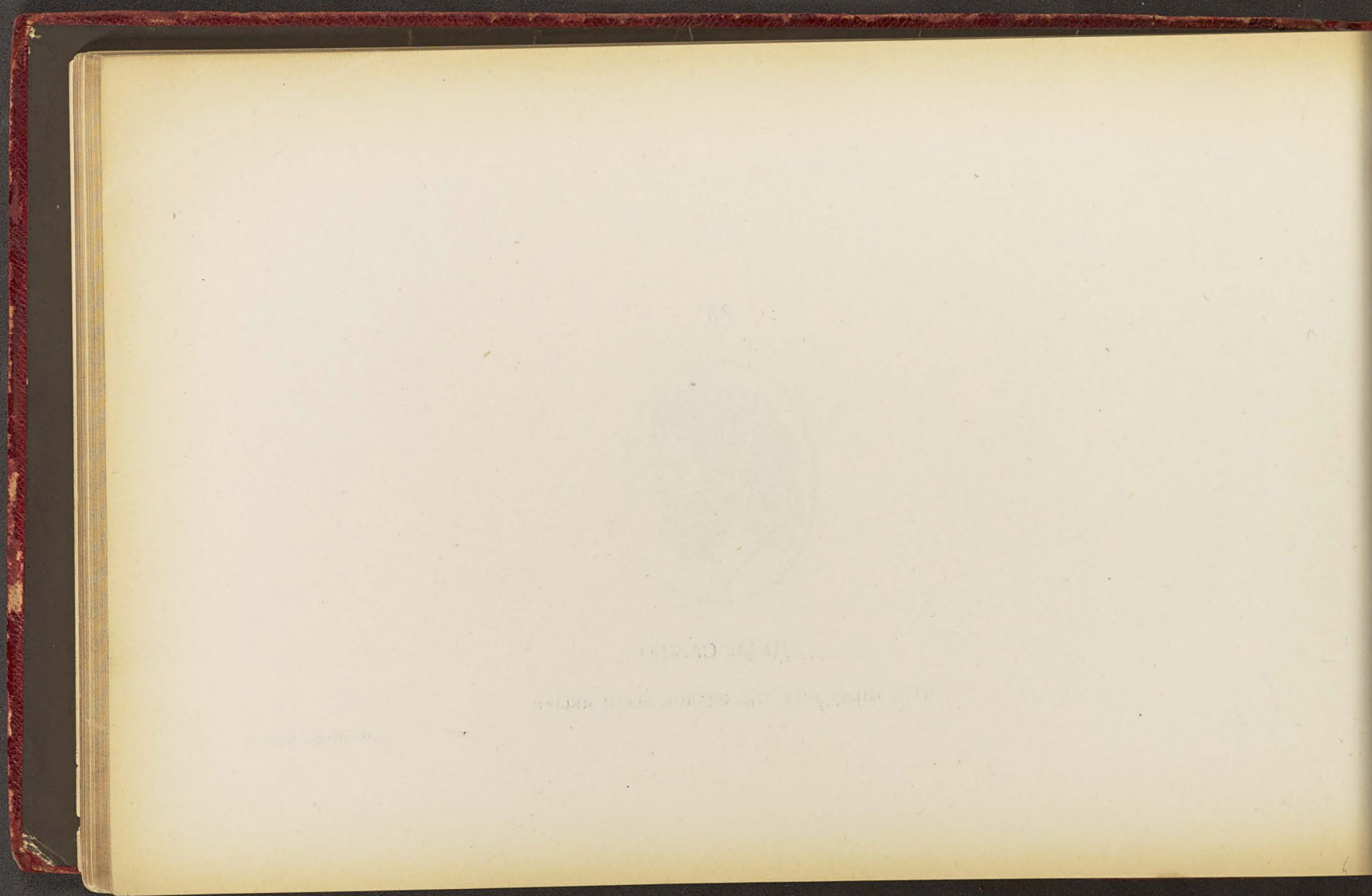


SHELL CAMEO

WITH MILKY BASE AND ORANGE FLESH RELIEF.

BY MONS. TESTIERS





26

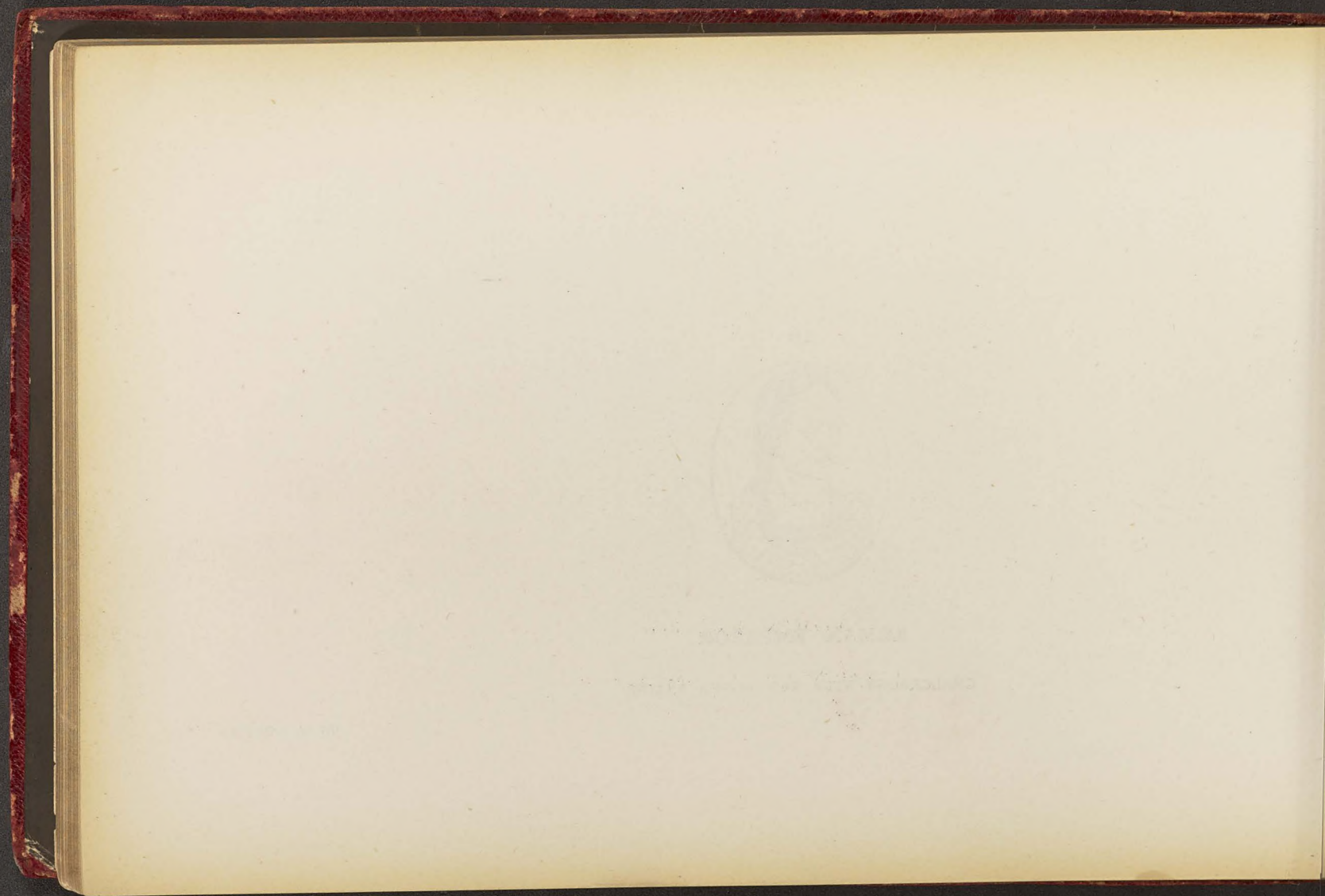


ROMAN EMPEROR

CHALCEDONY WITH RED JASPER RELIEF.

BY W. SCHMIDT





29



ONYX  
OF 4 STRATA  
WHITE  
DARK BROWN  
WHITE  
DARK BROWN

27



JUPITER

BY GIOVANNI BARTOLOTTI

BERYL OR AQUAMARINE OF PALE SEA GREEN  
COLOUR, AND SHEWING STRIÆ AND CLEAVAGES  
OF NATURAL CRYSTAL.

28



SARDONYX  
RED GROUND WITH  
WHITE RELIEF.



PAID BY THE  
TREASURER OF THE  
UNITED STATES



PAID BY THE  
TREASURER OF THE  
UNITED STATES

PAID BY THE  
TREASURER OF THE  
UNITED STATES

LABRADORITE  
WITH PALE GREENISH AND  
BRONZE CHATOYANCY



MERCURY

BY FRANK DAVIS

30



MINERVA

BY W. SCHMIDT

ONYX OF 3 STRATA, BROWN,  
MILKY, AND PALE BROWN.  
A VERY FINE STONE.

32



SPRINGTIME

BY W. SCHMIDT

SARDONYX  
OF 3 STRATA, RED  
CHALCEDONIC,  
MILK WHITE.



30

STATIONER  
OF THE  
C. W. BROS.  
SOLE & PROP.

STATIONER  
OF THE  
C. W. BROS.  
SOLE & PROP.

STATIONER  
BY W. B. BROS.

STATIONER  
BY W. B. BROS.

STATIONER  
BY W. B. BROS.

STATIONER  
BY W. B. BROS.

REVERSE ALLEGORICAL HEAD



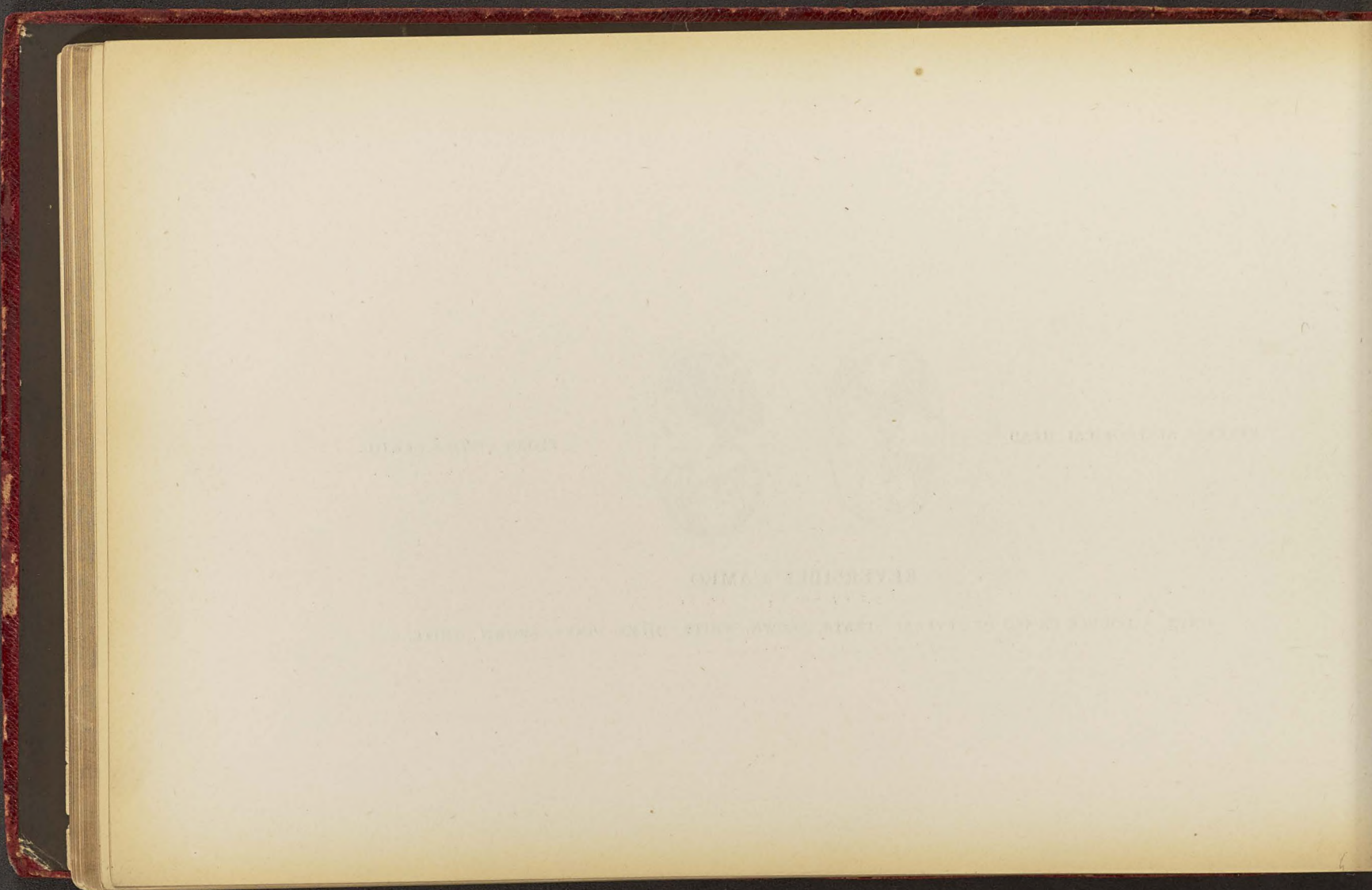
FLORA CINQUE CENTO



REVERSIBLE CAMEO

ONYX, A DOUBLE CAMEO OF SEVERAL STRATA, BROWN, WHITE, MILKY, PINKY, BROWN, WHITE, &c.





PRECIOUS OPAL  
WITH FINE RED AND OTHER  
COLOURED FLASHES OF FIRE ON  
BROWN MATRIX.



BY W. SCHMIDT



BY W. SCHMIDT



BY C. TASSINARI

PRECIOUS OPAL  
WITH SOME MILK WHITE  
OPAL ON BROWN FERRUGINOUS  
GANGUE OR MATRIX.



THESE ARE THE  
 WITH THE  
 OF THE  
 OF THE

BY C. F. FARRAR

OF THE

OF THE

THESE ARE THE  
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37



MINERVA

PRECIOUS OPAL ON BROWN MATRIX. FINE PLAY OF COLOUR, ORANGE, RED, GREEN, AND PALE YELLOW.

BY W. SCHMIDT





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PRECIOUS OPAL  
CREAMY WHITE AND IRIDESCENT.  
BACKGROUND TO FORM A SKY.  
EXQUISITE PIECE OF WORKMANSHIP.

38



VENUS

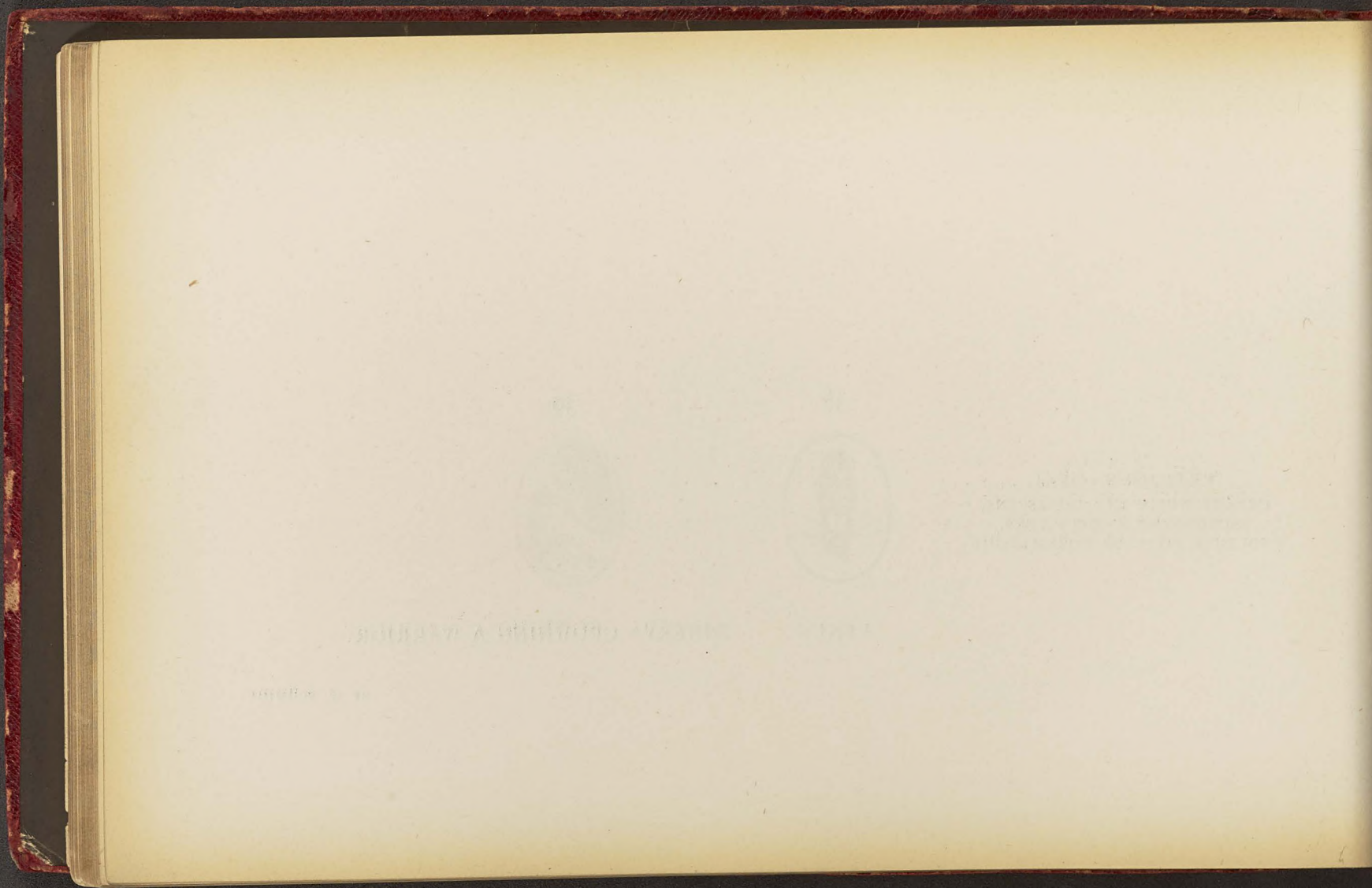
39



MINERVA CROWNING A WARRIOR

BY W. SCHMIDT





40

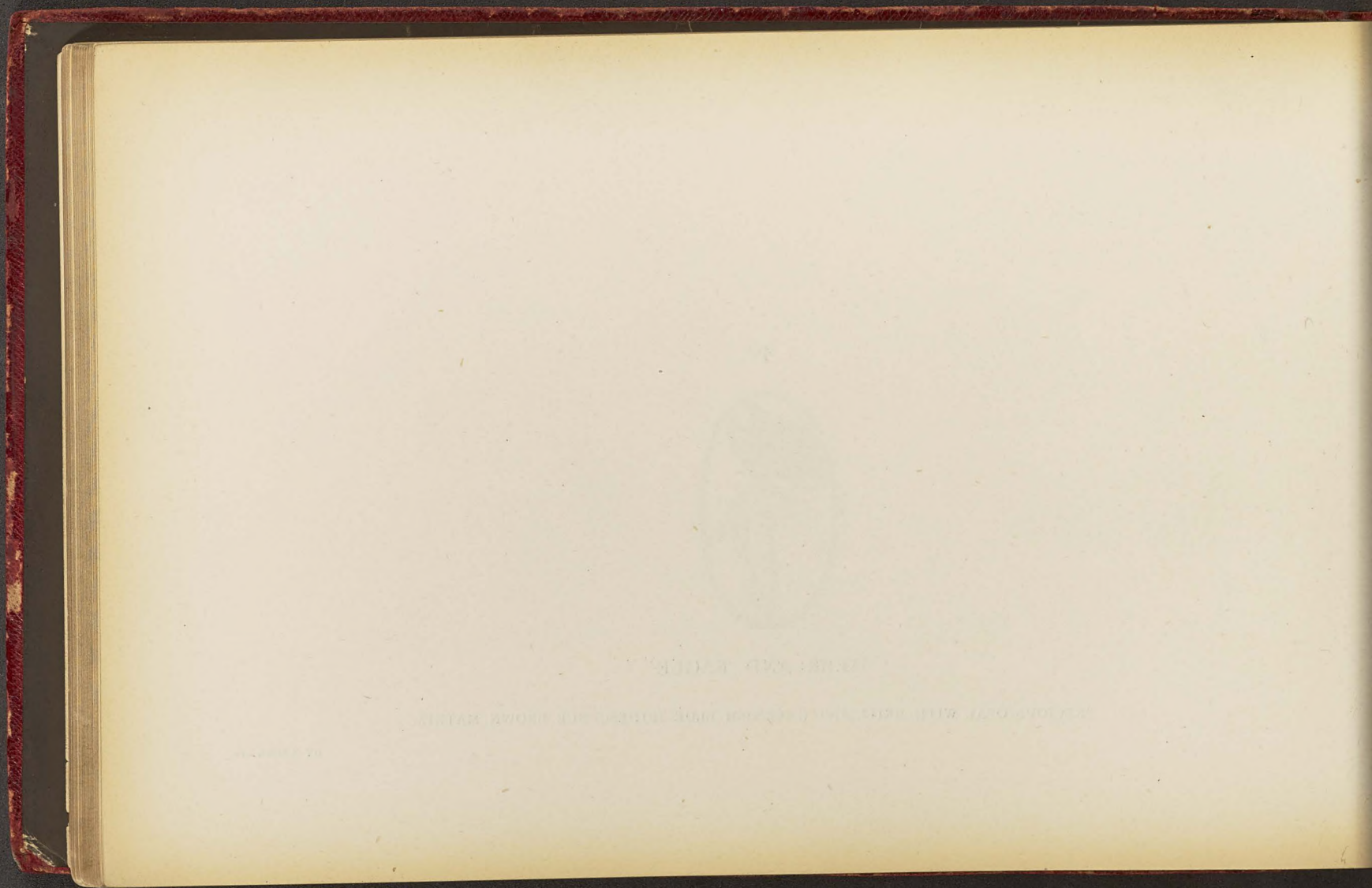


HEBE AND EAGLE

PRECIOUS OPAL WITH BRILLIANT GREENISH BLUE IRIDESCENCE BROWN MATRIX.

BY CONRAD





41



HEBE FEEDING AN EAGLE

PRECIOUS OPAL WITH BRILLIANT GREENISH BLUE IRIDESCENCE ON BROWN MATRIX. A MATCHLESS GEM.

BY W. SCHMIDT



THE FUTURE OF THE

THE FUTURE OF THE

42



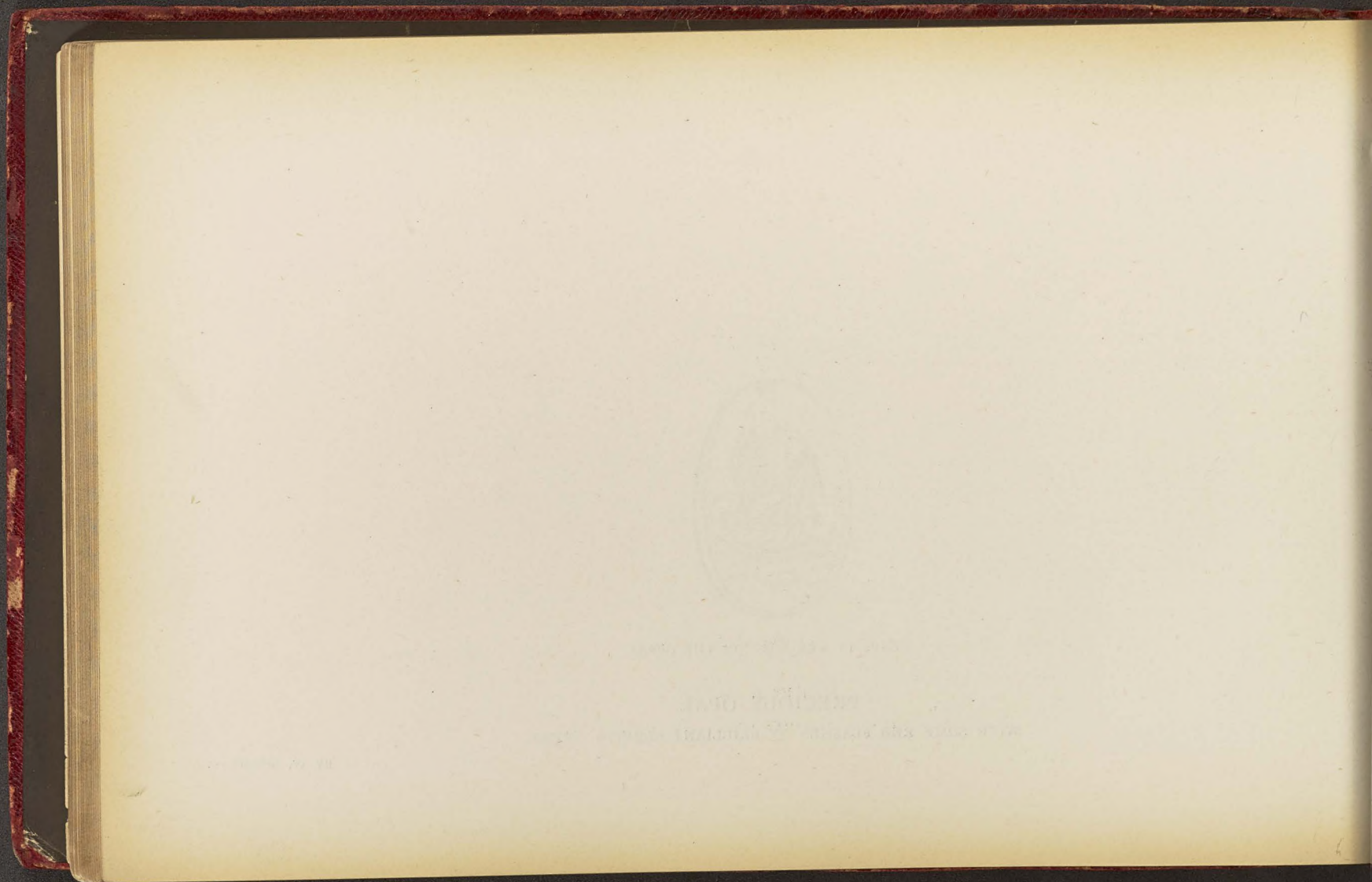
VENUS IN HER BOAT ON THE OCEAN.

PRECIOUS OPAL

WITH SOME RED FLASHES ON BRILLIANT BLUEISH GREEN.

BY W. SCHMIDT





43

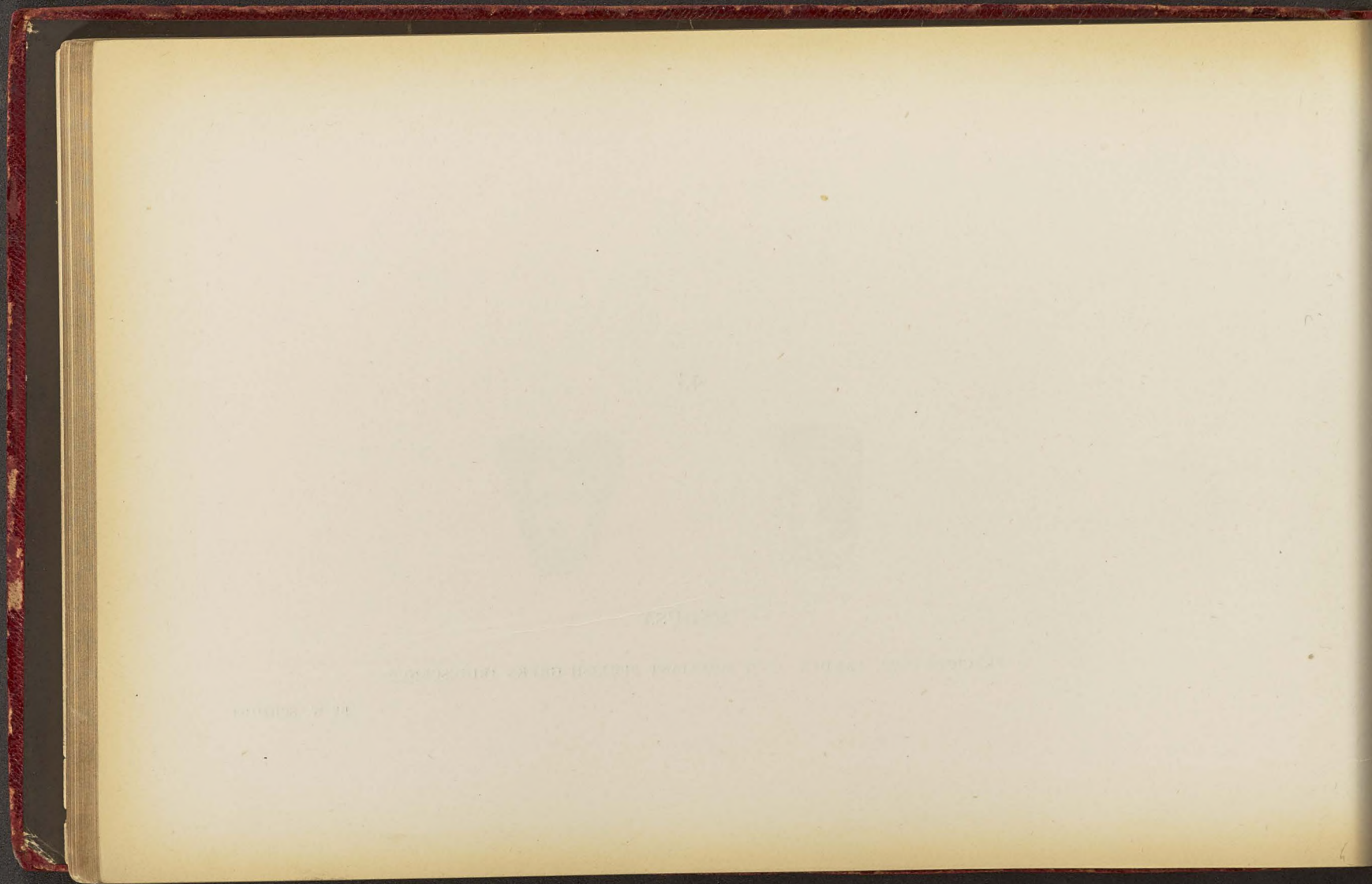


MEDUSA

PRECIOUS OPAL BANDED WITH BRILLIANT BLUEISH GREEN IRIDESCENCE

BY W. SCHMIDT





46



BY GIOVANNI BARTOLOTTI

PRECIOUS OPAL

BRILLIANT BLUEISH GREEN ON  
BROWN MATRIX.

45



BY CONRAD

PRECIOUS OPAL

EXQUISITE PLAY OF  
COLOURS.

44

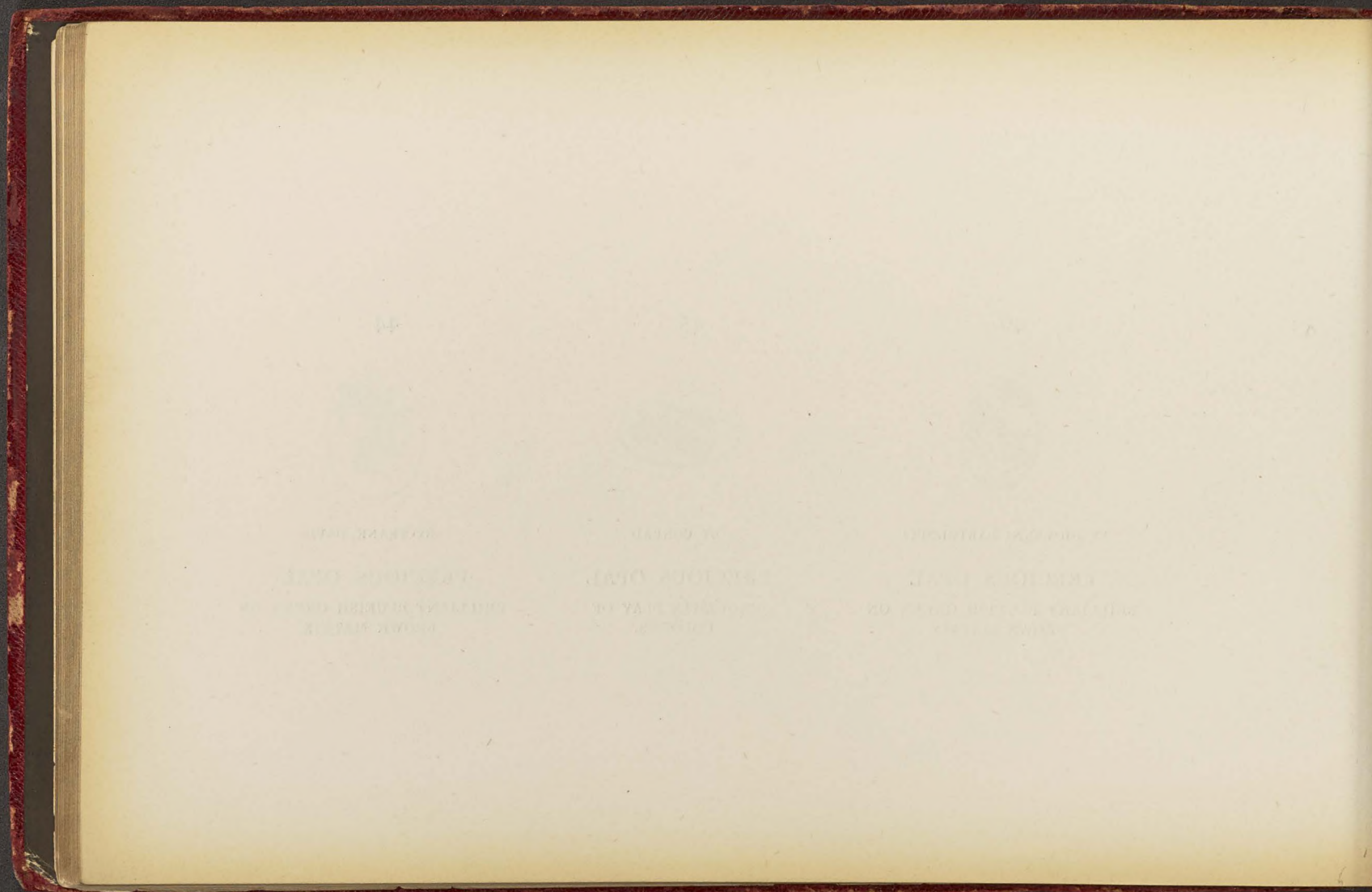


BY FRANK DAVIS

PRECIOUS OPAL

BRILLIANT BLUEISH GREEN ON  
BROWN MATRIX.





49



ST. GEORGE

47



MINERVA

FINE OPAL IN MATRIX

48



WARRIOR

PRECIOUS OPAL

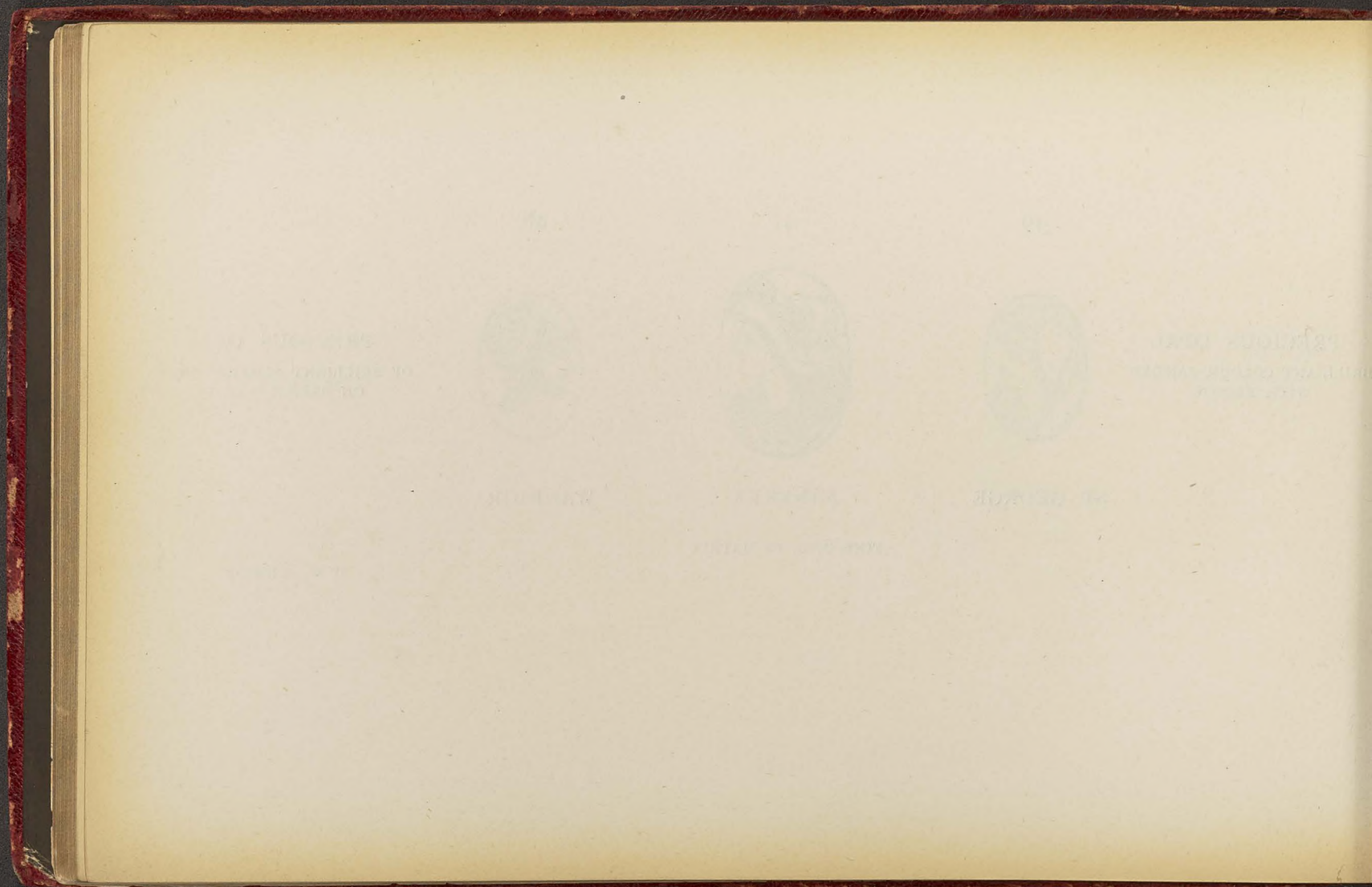
BRILLIANT COLOUR BANDED  
WITH BROWN.

PRECIOUS OPAL

OF BRILLIANT BLUEISH GREEN  
ON BROWN MATRIX.

BY W. SCHMIDT





50

52

51

PRECIOUS OPAL  
OF BRILLIANT GREEN & RED  
COLOURS ON BROWN MATRIX.



HANNIBAL

BY W. SCHMIDT

PRECIOUS OPAL OF BRILLIANT  
GREEN AND RED COLOUR ON COMMON  
OPAL OF PALE BUFF HUE.



PRECIOUS OPAL  
BRILLIANT GREEN AND RED  
COLOURS ON COMMON OPAL.

ROMAN LADY

BY W. SCHMIDT



THEORY OF  
BRILLIANT CUTTING  
OF DIAMONDS

THEORY OF  
BRILLIANT CUTTING  
OF DIAMONDS

WARRANTED  
GEMSTONE

THEORY OF  
BRILLIANT CUTTING  
OF DIAMONDS

54



GODDESS OF MUSIC

PRECIOUS OPAL

53



MARS

PRECIOUS OPAL  
OF BRILLIANT GREEN COLOUR  
BANDED ON BROWN MATRIX.

55

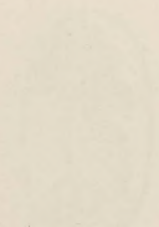
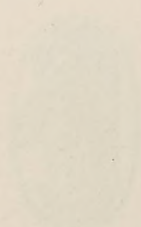


ANGEL

PRECIOUS OPAL  
REMARKABLY TRANSLUCENT  
ON BROWN MATRIX.

BY W. SCHMIDT





THE  
LIBRARY OF THE  
MUSEUM OF  
ART AND HISTORY  
OF THE CITY OF  
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OF THE CITY OF  
NEW YORK

INDIAN CHIEF AND SQUAW  
PRECIOUS OPAL,  
GREENISH BLUE COLOUR.  
HEADS CUT OUT OF THE BROWN  
MATRIX.

56



RED INDIANS

57



PRECIOUS OPAL  
VERY RARE MARKING OF  
COLOUR IN THE VEIL.

58



PRECIOUS OPAL  
OF FINE TRANSLUCENCY AND  
WITH AZURE AND  
TURQUOISE IRIDESCENCE ON  
BROWN MATRIX.

MARS

BY W. SCHMIDT



28

29

THE NEW YORK  
PUBLIC LIBRARY  
ASTOR LENOX  
TILDEN FOUNDATION  
100 N. 4TH ST.  
NEW YORK

MAR 28

THE NEW YORK  
PUBLIC LIBRARY  
ASTOR LENOX  
TILDEN FOUNDATION  
100 N. 4TH ST.  
NEW YORK

59

PRECIOUS OPAL  
GREENISH BLUE COLOR ON  
BROWN MATRIX.



60



61

PRECIOUS OPAL  
FINE SPECIMENS OF COLOR  
AND WORKMANSHIP  
GREENISH BLUE ON BROWN



PRECIOUS OPAL  
GREENISH BLUE ON BROWN MATRIX

BY W. SCHMIDT



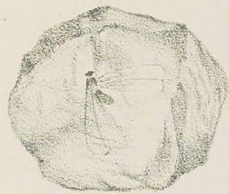
PRECIOUS OPALE  
FINEST SPECIMENS OF COLORED  
AND TRANSPARENT  
GEMSTONE BLUE OR GREEN

PRECIOUS OPALE  
GREENISH BLUE OR BROWN HAZEL

BY A. J. REYNOLDS

62

COWRIE GUM  
FROM AUSTRALIA, WITH FLY  
INSIDE. A PERFECT  
SPECIMEN.

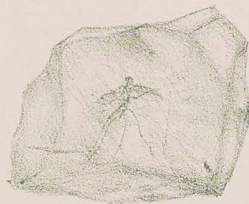


63



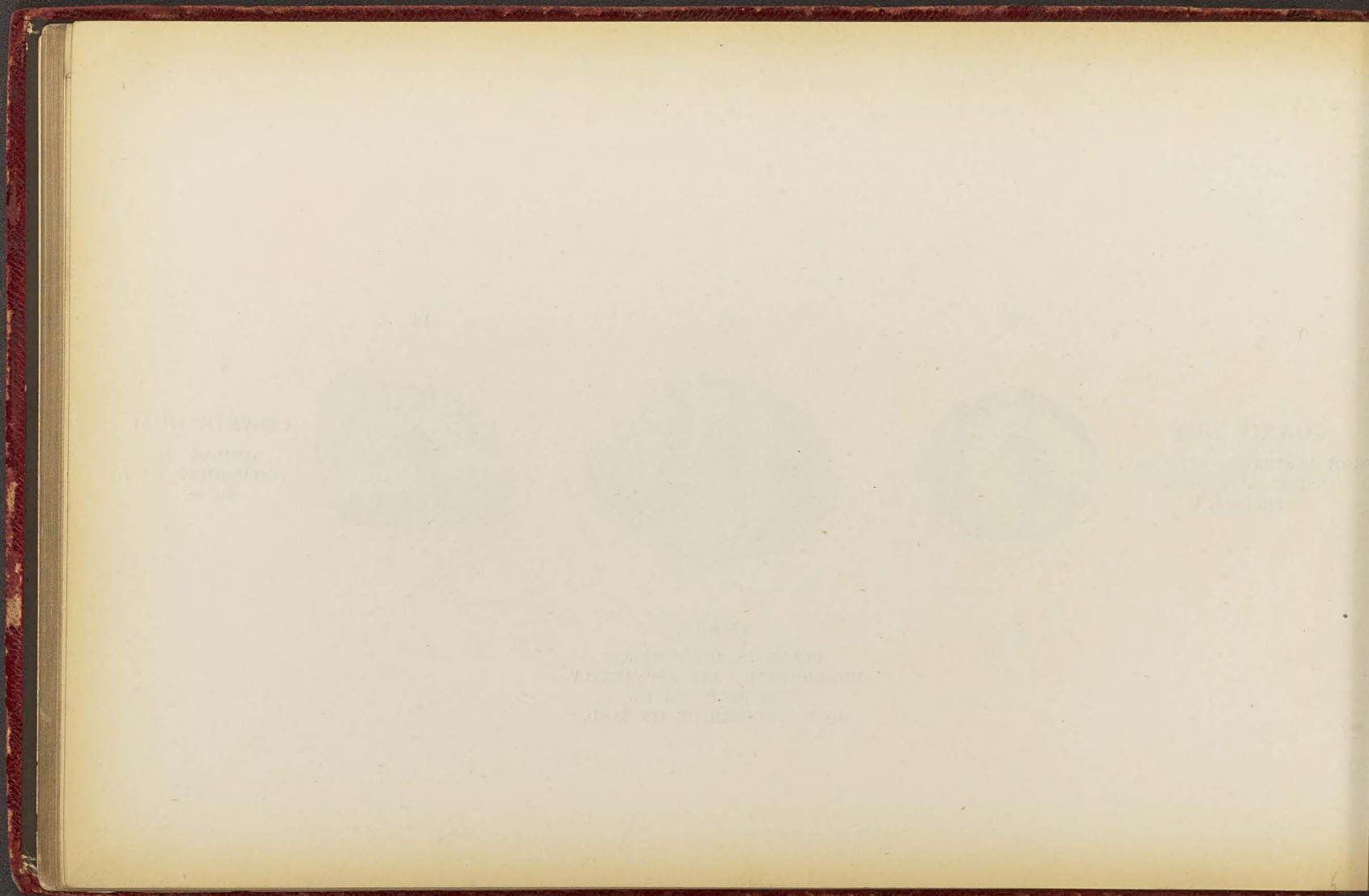
AMBER  
CLEAR ON THE SURFACE  
UNDERNEATH: ARE APPARENTLY  
FINE DEAD LEAVES.  
GOOD SPECIMEN OF ITS KIND.

64



COWRIE GUM  
SIMILAR IN  
CHARACTER TO  
No. 62.





65



ONYX  
OF 2 STRATA

PORTRAIT OF THE EARL OF BEACONSFIELD.





68

AMBER



66

AMBER

WITH AN ANT IN IT.  
VERY CHOICE SPECIMEN.



67



AMBER

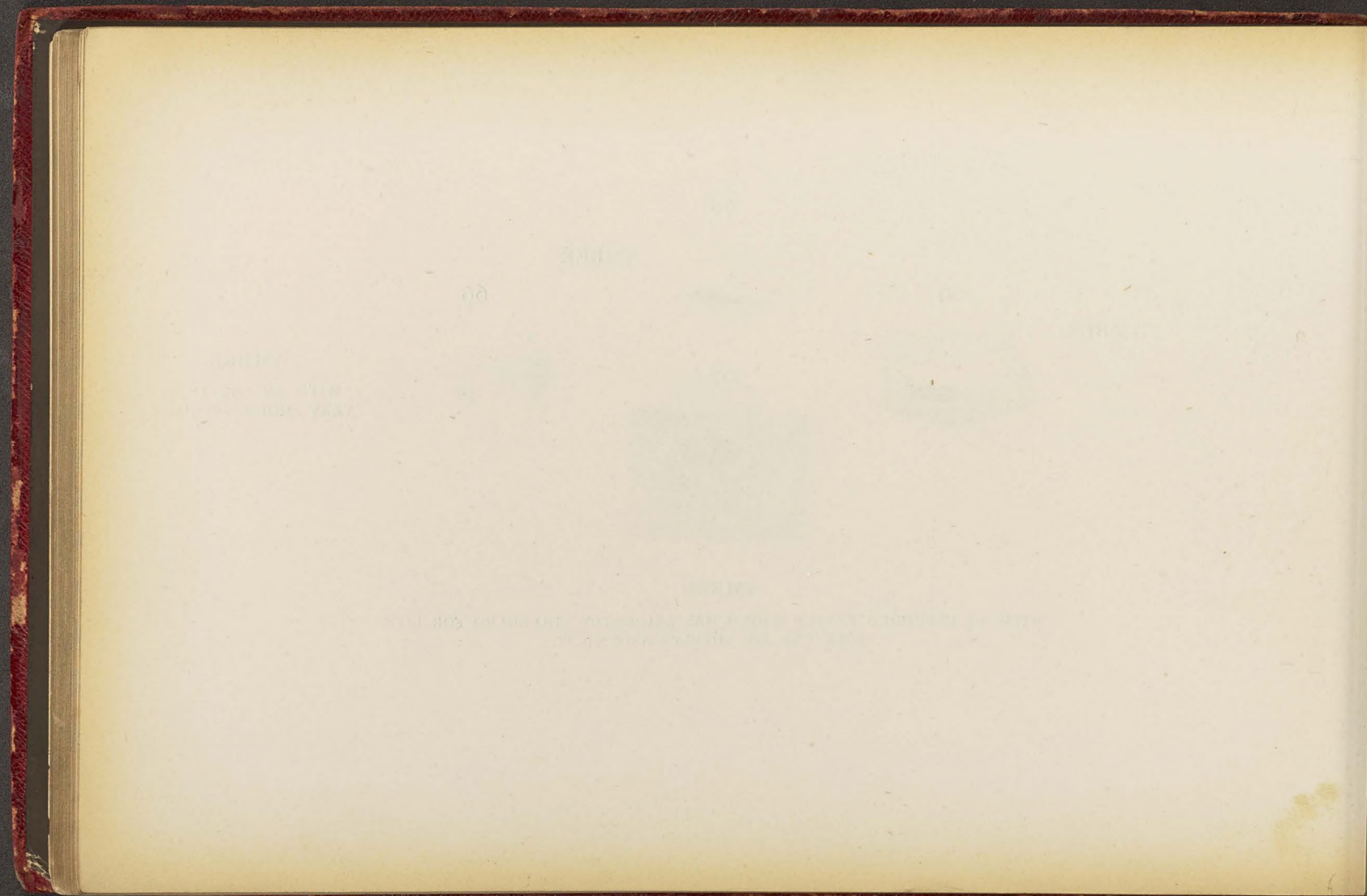
WITH AN IMBEDDED BEETLE WHICH HAS EVIDENTLY STRUGGLED FOR LIFE.  
NOTE THE AIR BUBBLES AROUND IT.

69

AMBER

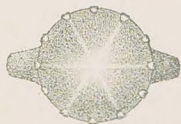






A STAR OR ASTERIAS SAPPHIRE OF PALE GREY BLUE COLOUR, AND SHEWING A VERY WELL MARKED STAR, ALWAYS SEEN TO MOST ADVANTAGE IN THE SUN. THE STAR TRAVELS ROUND THE STONE IF VESTA LIGHT IS USED AND MOVED AROUND.

70

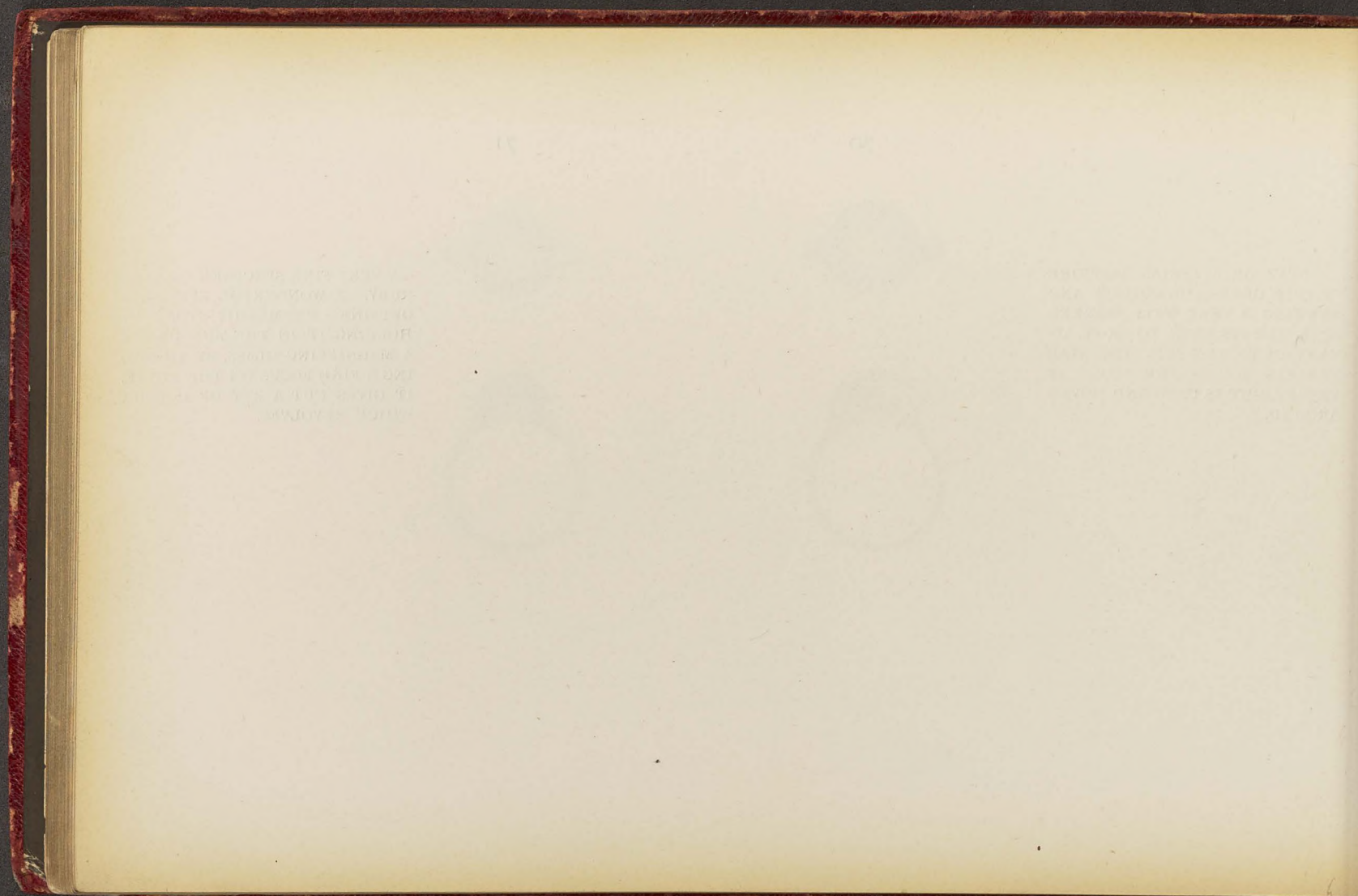


71



A VERY FINE SPECIMEN OF STAR RUBY. A WONDERFUL EFFECT IS OBTAINED FROM THIS STONE BY HOLDING IT IN THE SUN UNDER A MAGNIFYING GLASS, BY THROWING A FINE FOCUS ON THE STONE, IT GIVES OUT A RAY OF COLOUR WHICH REVOLVES.





72



AMBER

WITH A MOTH AND OTHER INSECTS.  
A FINE SPECIMEN

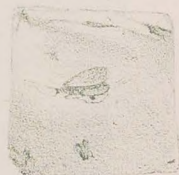
73



AMBER

WITH NUMEROUS INSECTS  
IMBEDDED.

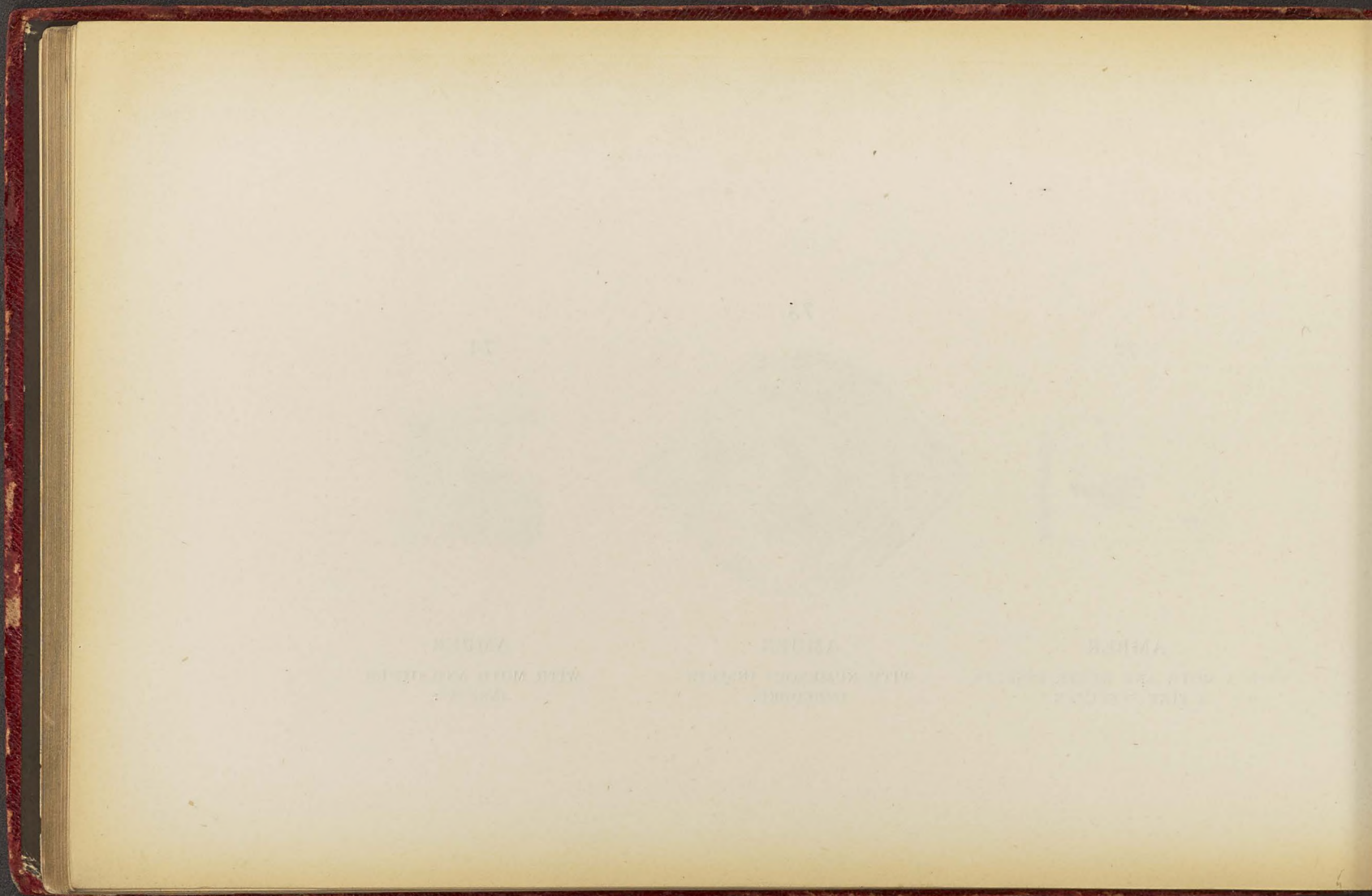
74



AMBER

WITH MOTH AND OTHER  
INSECTS.





AMBER  
WITH LEAVES IN IT.



AMBER  
WITH BARK OF TREE ON IT.



AMBER  
WITH REMAINS OF BRANCH  
OF WOOD IN IT.

ALL THREE REMARKABLY FINE MATCHLESS SPECIMENS



ALL THESE REMARKS, THE MATCHES BEING  
WITH DAND OF TYPE OF IT

ALL THESE REMARKS, THE MATCHES BEING  
WITH DAND OF TYPE OF IT

ALL THESE REMARKS, THE MATCHES BEING  
WITH DAND OF TYPE OF IT

ALL THESE REMARKS, THE MATCHES BEING  
WITH DAND OF TYPE OF IT

78



ONYX  
OF 3 STRATA.

PORTRAIT OF MR. GLADSTONE.



86

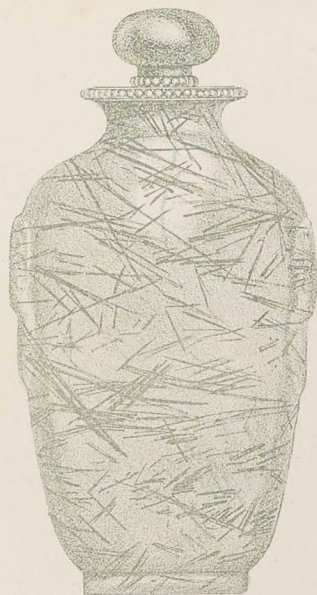


1770

IN THE

LIBRARY OF THE

79

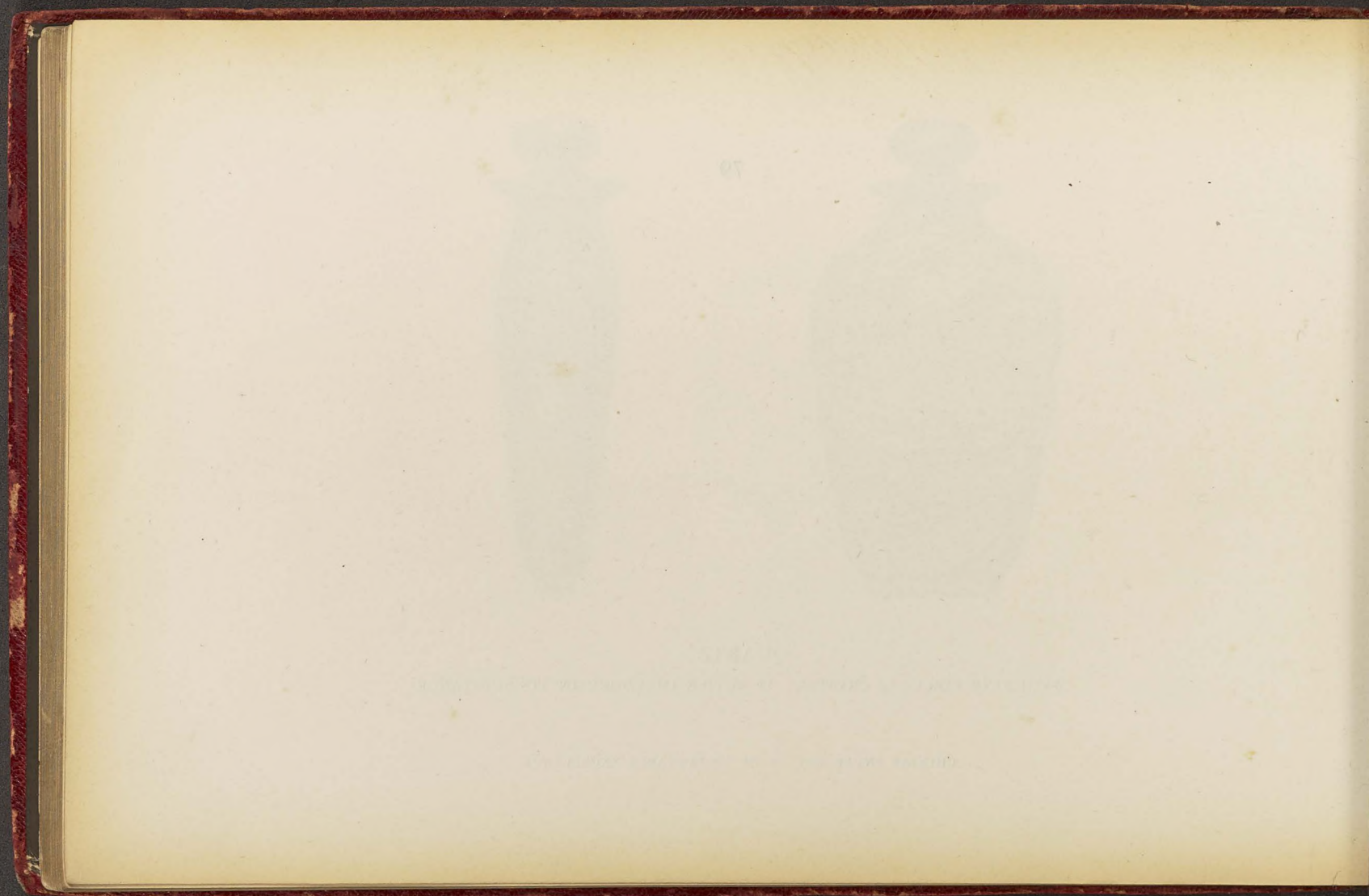


QUARTZ

WITH FINE CIRCULAR CRYSTALS OF RUTILE IMBEDDED IN ITS SUBSTANCE.

CHINESE SNUFF BOTTLE OF REMARKABLE EXCELLENCE.





80

81

82

NOBLE OPAL.

OF EXQUISITE COLOUR AND WORKMANSHIP.



MARS

BY C. TASSINARI



ANGEL

IN NOBLE OPAL WITH  
BROWN MATRIX.

BY C. CONRAD



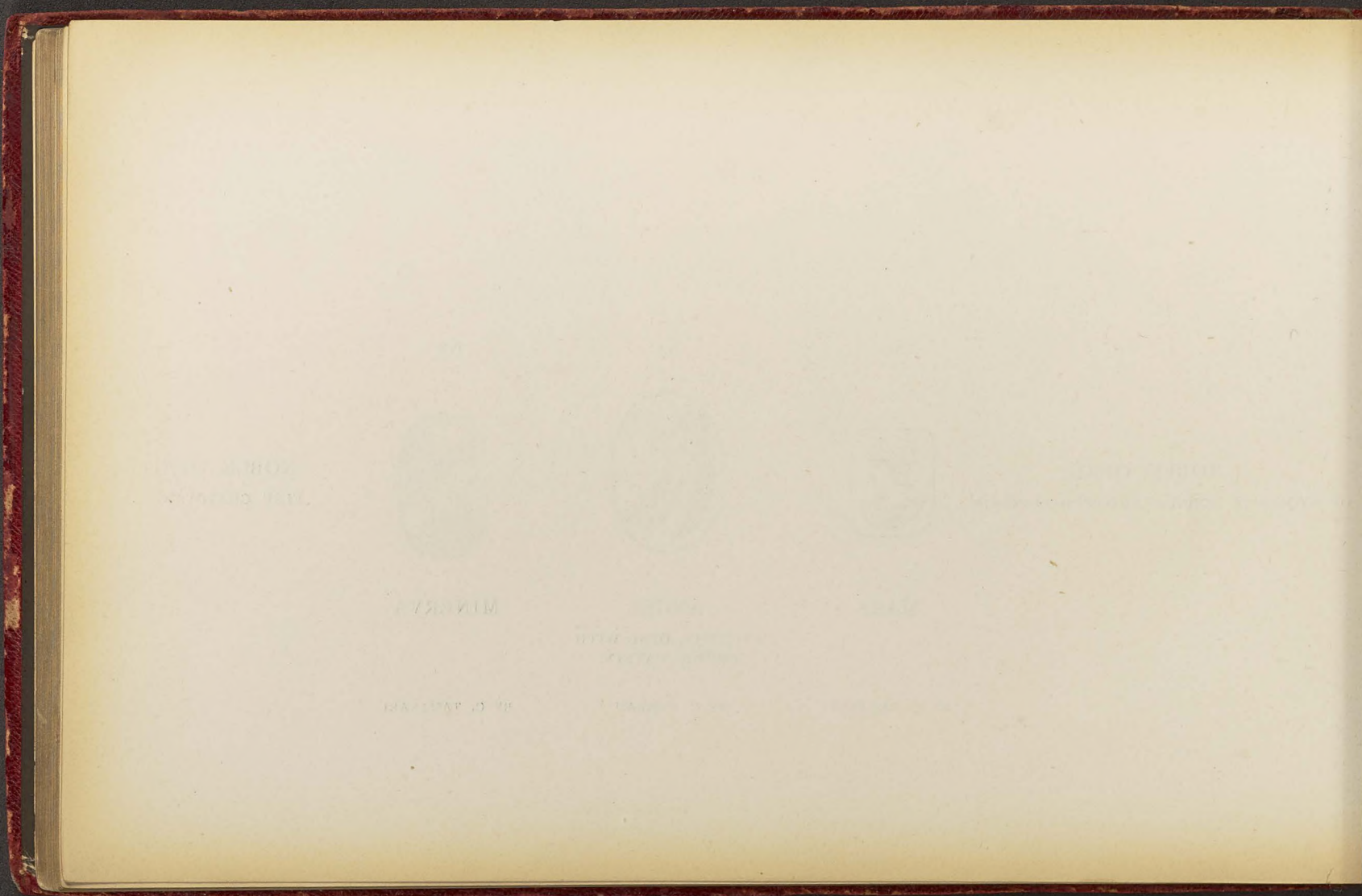
MINERVA

BY C. TASSINARI

NOBLE OPAL.

FINE CHATOVANCY.





ONYX  
OF 3 STRATA, BROWN OPALINE  
AND WHITEY BROWN.



ONYX  
OF 2 STRATA, BLACK AND WHITE.



ONYX  
OF 2 STRATA,  
BLACK AND WHITE







86



FANCY HEAD

87



PSYCHE

88



MARY OF MEDICIS

3 NOBLE OPAL CAMEOS.

BY W. SCHMIDT



88

89

90

NOBLE OPAL

WITH LIGHT BROWN MATRIX.  
VERY FINE PLAY OF RED, YELLOW,  
AND GREEN IN THE DRAPERY.

89



90



91

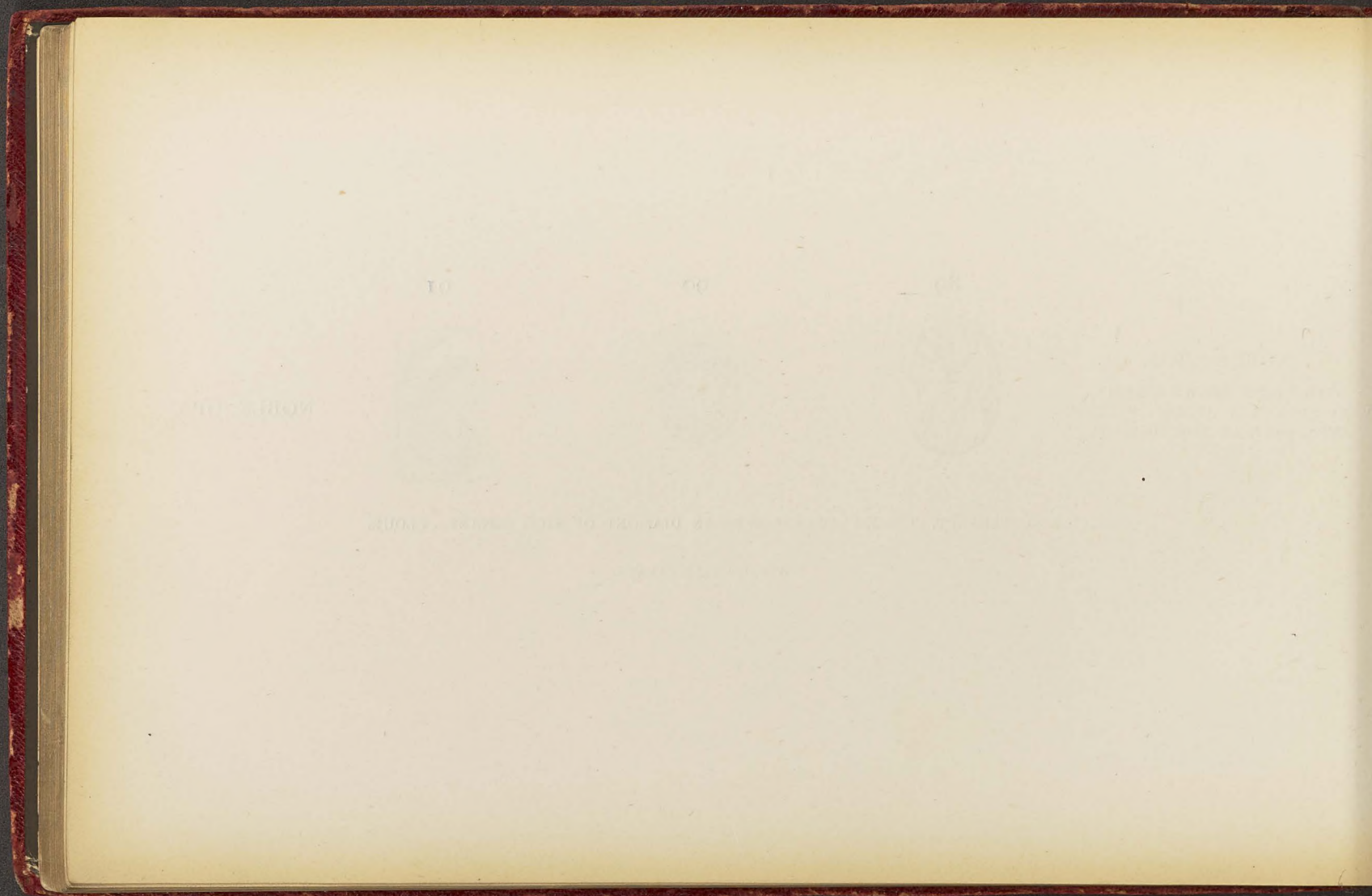


NOBLE OPAL

90. PERFECT, CLEAR, FLAWLESS AFRICAN DIAMOND OF RICH CANARY COLOUR.

WEIGHT  $14\frac{5}{11}$  CARAT





92



SARDONYX  
VERY FINELY CUT.

BY C. TASSINARI

93



RICH LABRADORITE  
QUEEN ELIZABETH.

BY C. TASSINARI

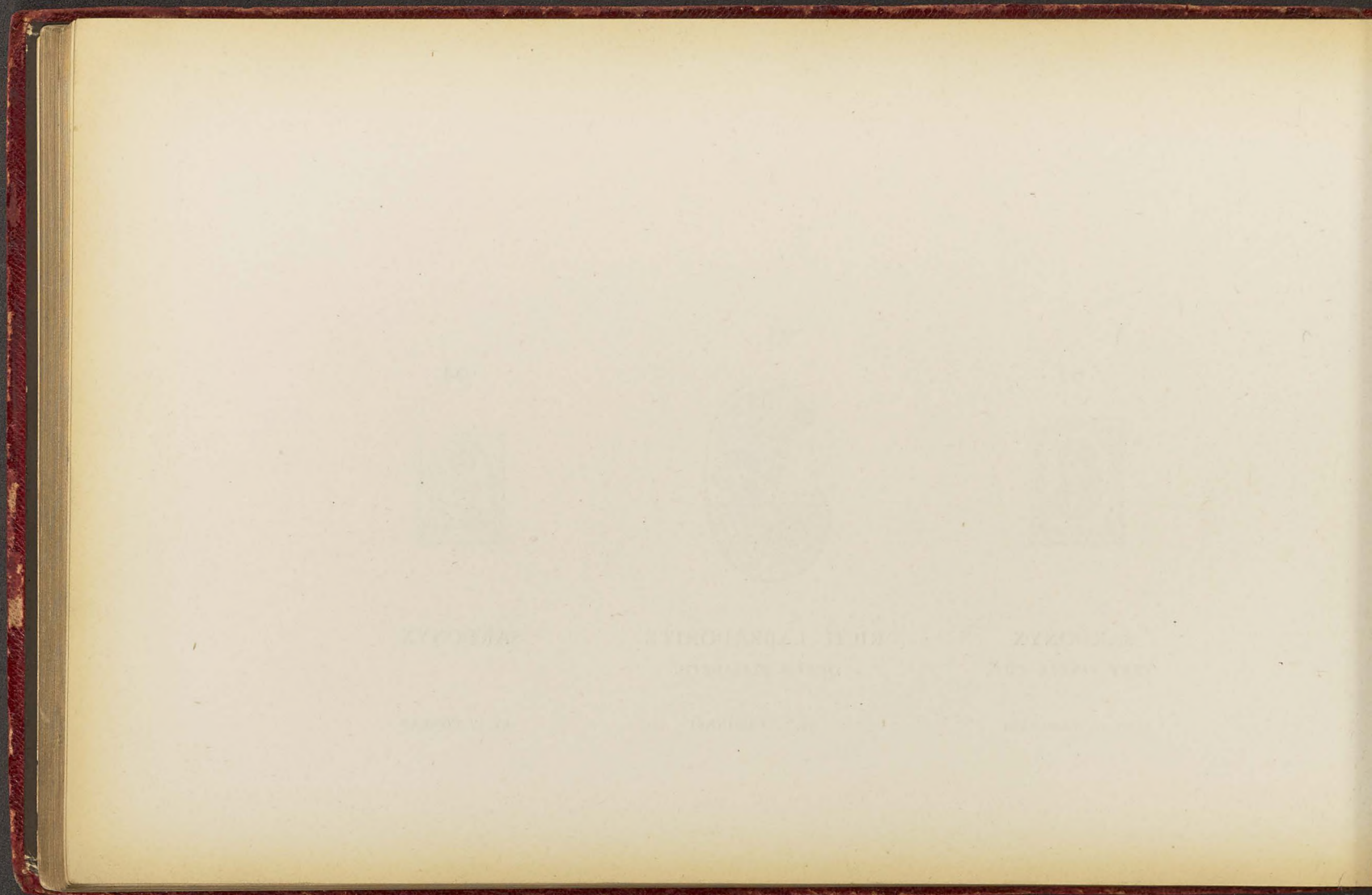
94



SARDONYX

BY C. CONRAD





95

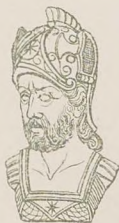
NOBLE OPAL



EGYPTIAN LADY

BY G. BARTOLOTTI

96



WARRIOR  
FINE CUT AMETHYST.

BY W. SCHMIDT

97

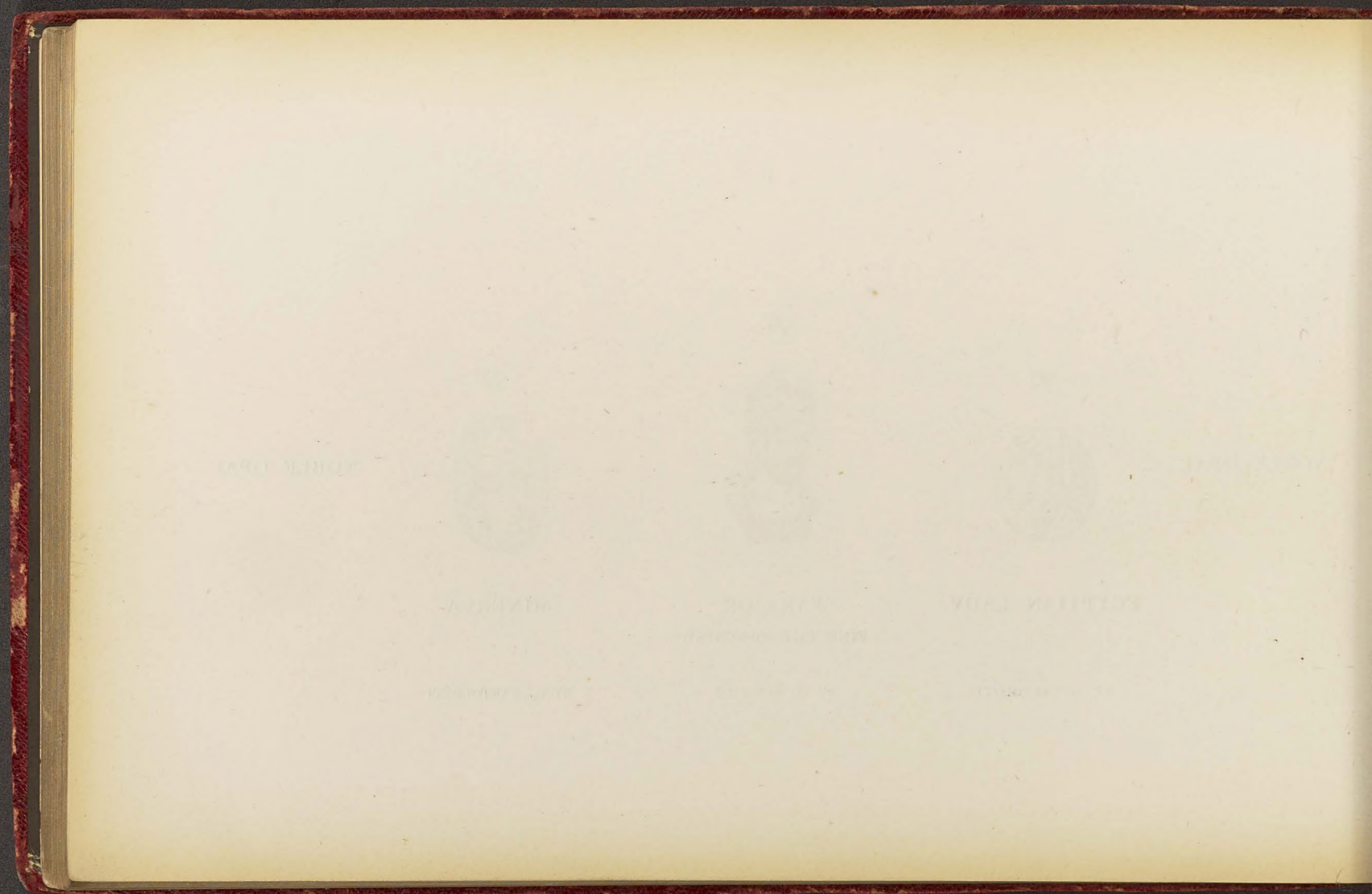


MINERVA

BY G. BARTOLOTTI

NOBLE OPAL





ONYX  
OF 2 STRATA.

98



BY C. CONRAD

99



FINE SAPPHIRE

WEIGHT  $23 \frac{10}{34}$  CARAT

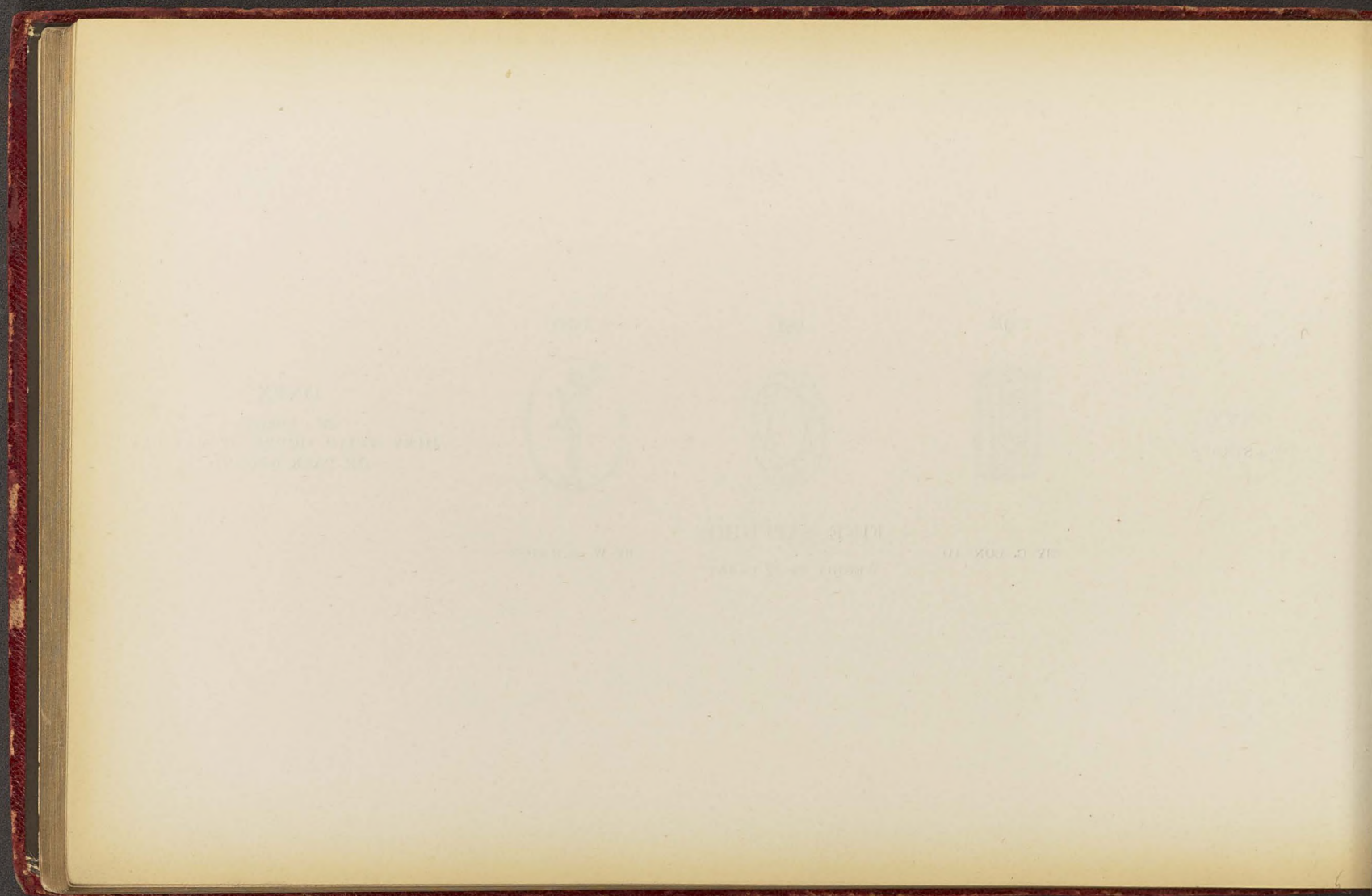
100



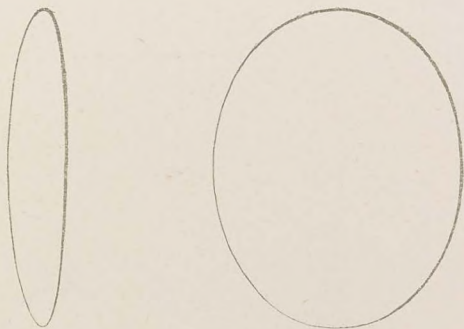
BY W. SCHMIDT

ONYX  
OF 2 STRATA  
MILKY WHITE FIGURE OF MERCURY  
ON DARK GROUND.





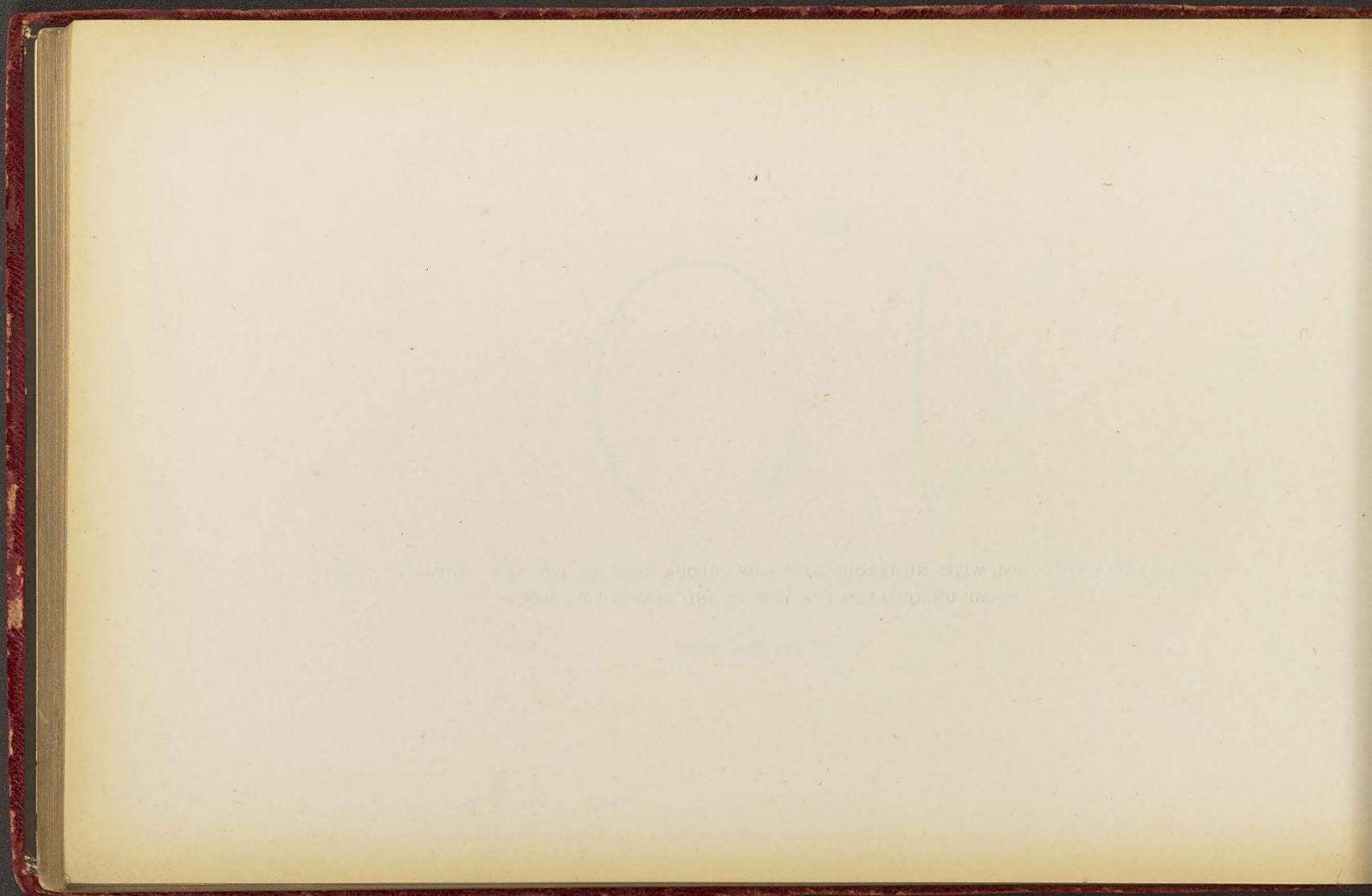
IOI



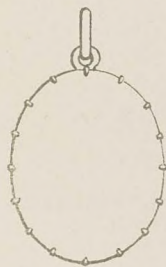
REMARKABLY FINE OPAL WITH NUMEROUS BANDS OF COLOUR SEEN IN THE SUN. PROVES IT A GEM  
ALMOST UNEQUALLED FOR PURITY AND BEAUTY OF COLOUR.

WEIGHT 48 CARATS.





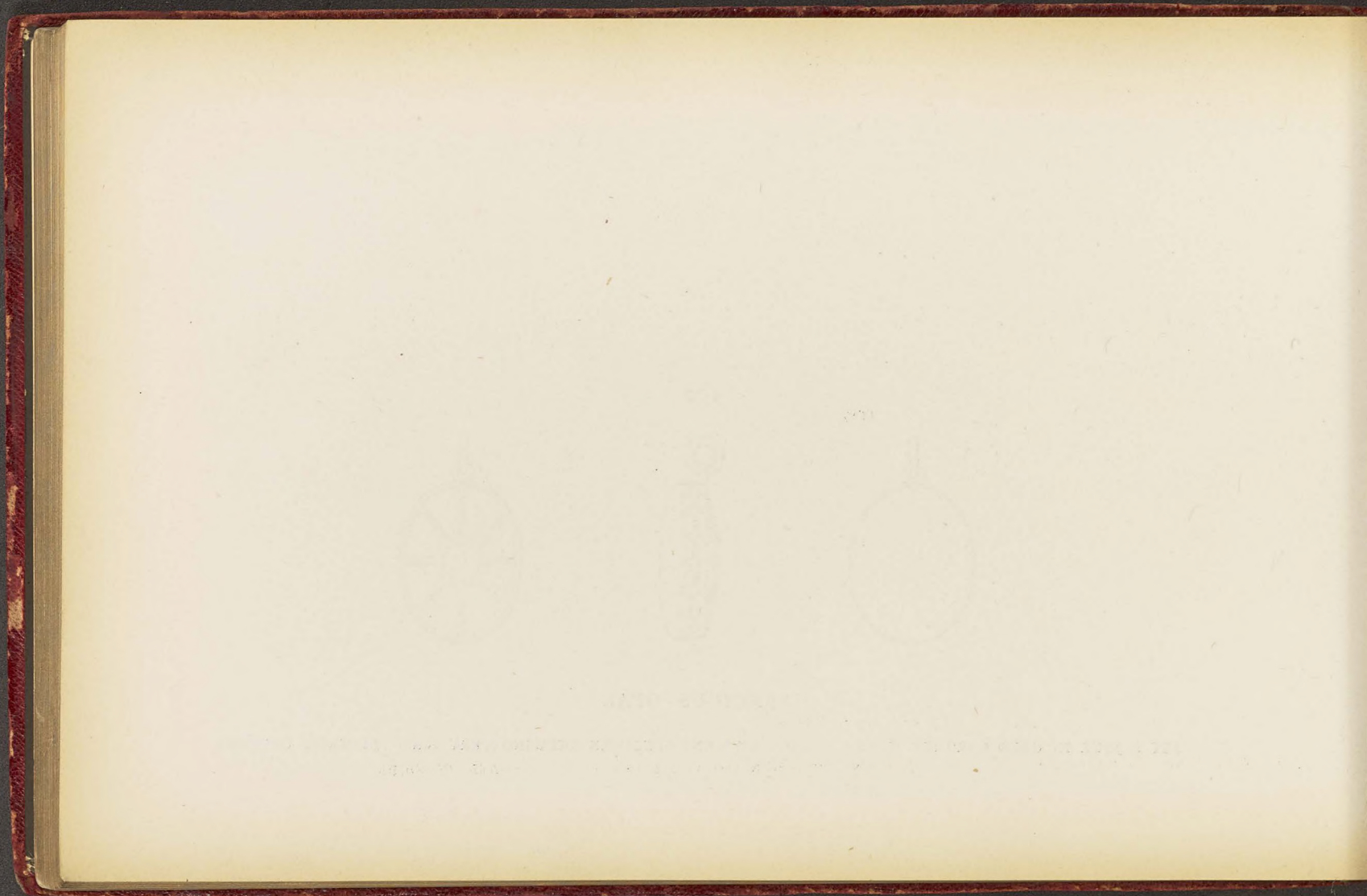
102



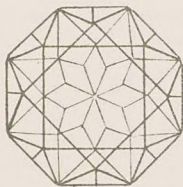
PRECIOUS OPAL

SET A FOUR IN GOLD CORONET MOUNT. A MAGNIFICENT SPECIMEN SHEWING VERY FINE PRISMATIC COLOURS.



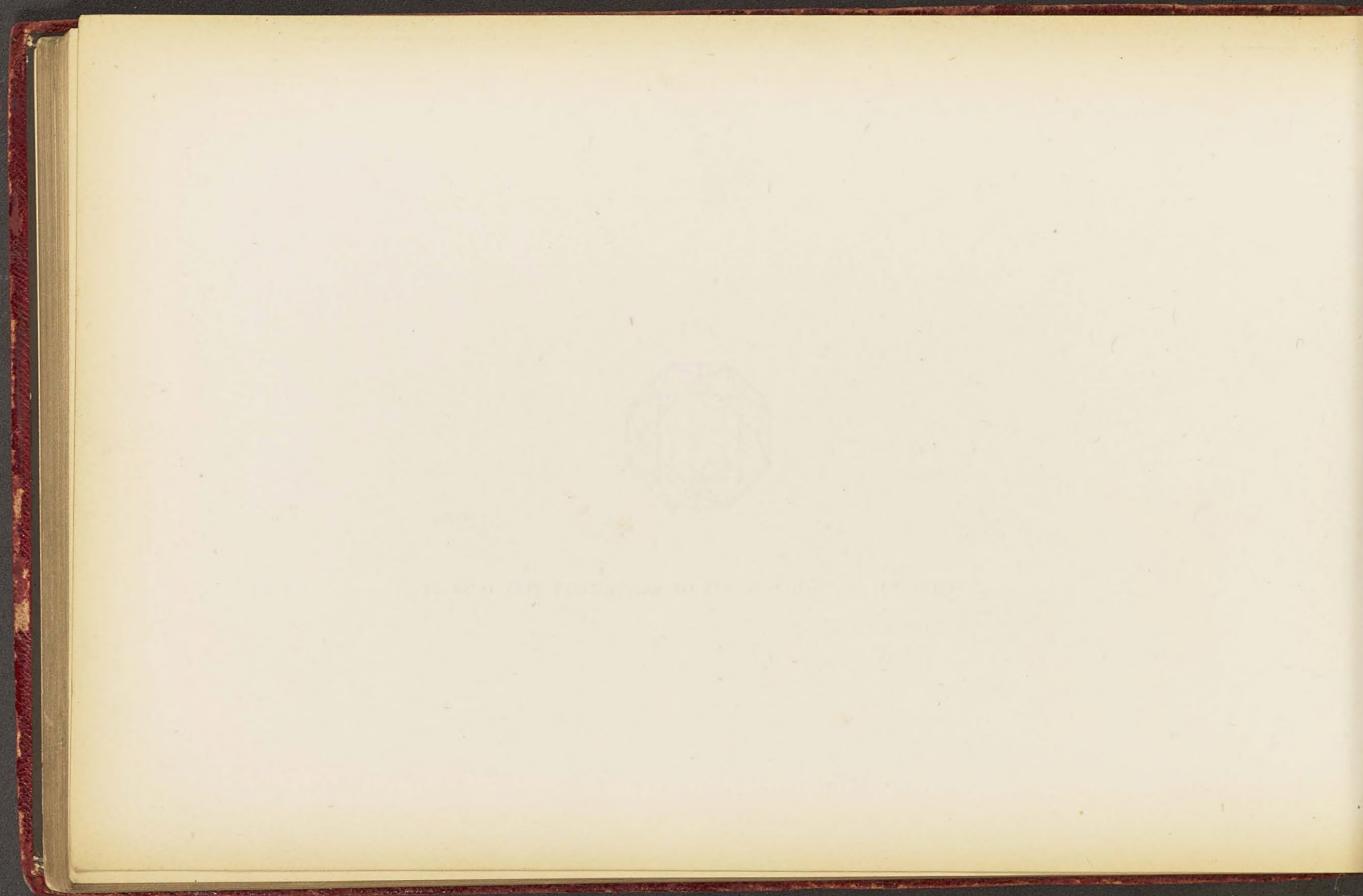


103



BRILLIANT, CUT, WHITE PASTE OF REMARKABLY FINE QUALITY.

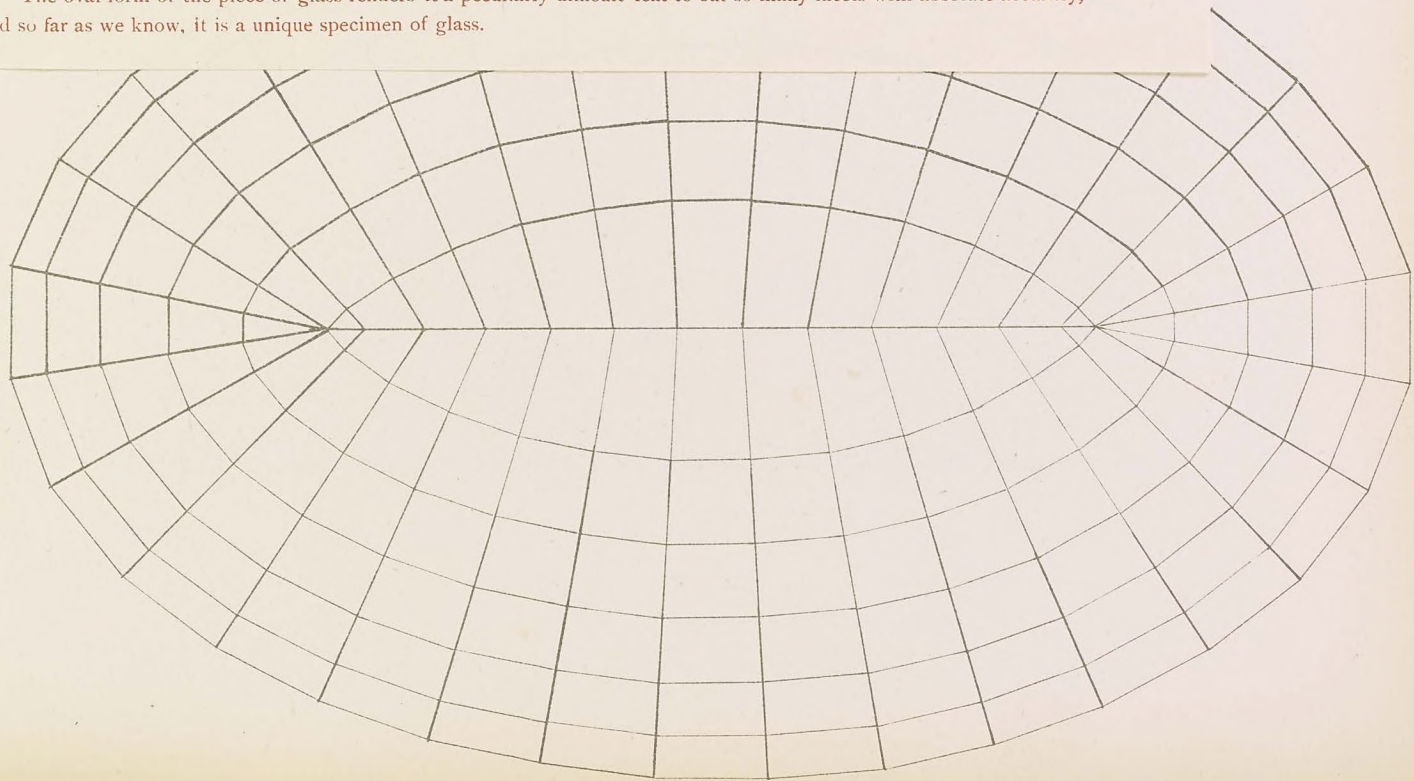




No. 104 was cut for and exhibited by Messrs. OSLER in the Great Exhibition of 1851. These gentlemen persistently refused to sell it to the Collector, but ultimately made him a present of it.

The name of the artisan who cut the specimen was JOHN NORTON (now dead).

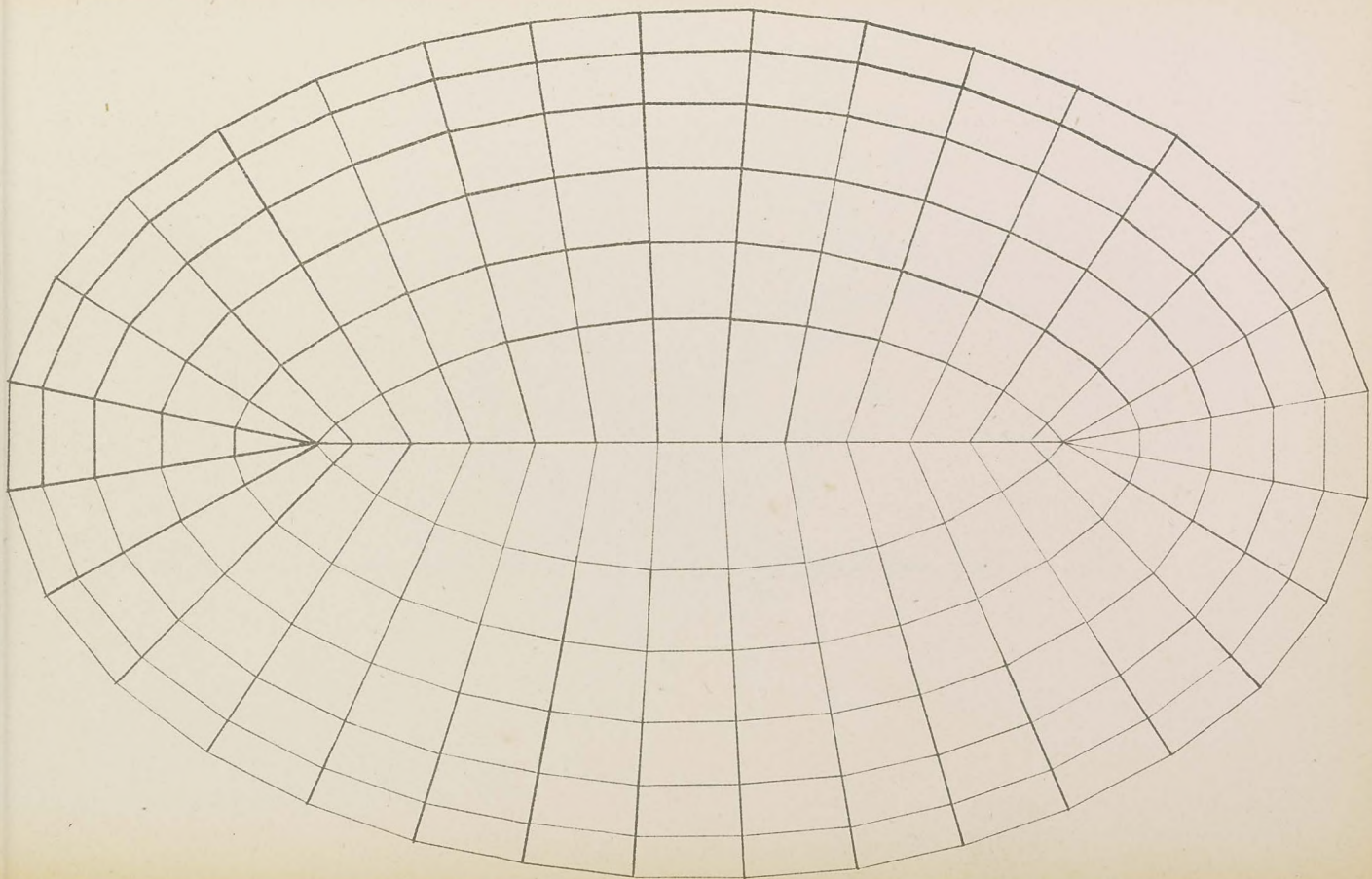
The oval form of the piece of glass renders it a peculiarly difficult feat to cut so many facets with absolute accuracy, and so far as we know, it is a unique specimen of glass.



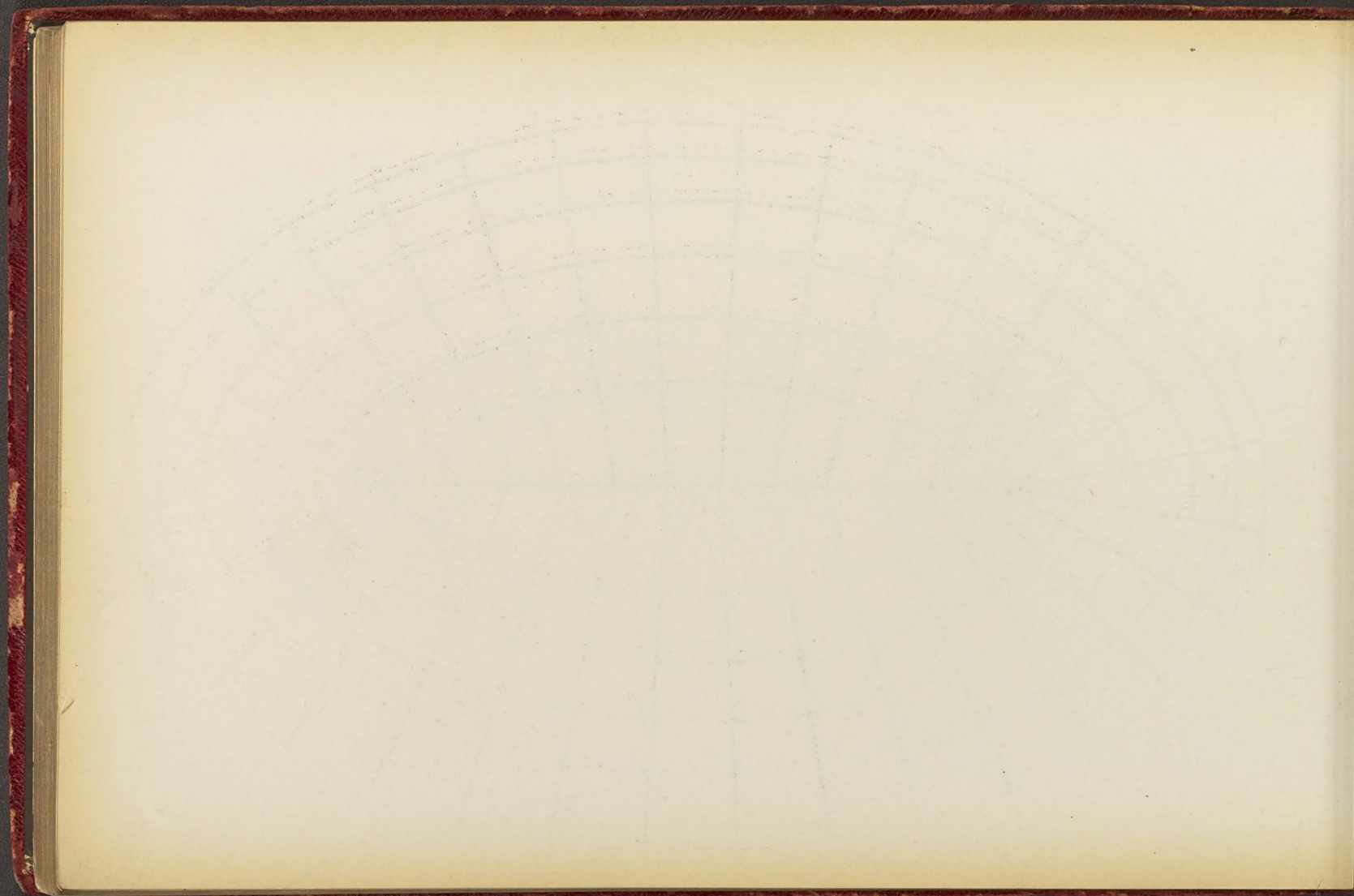


... for the ... and ... in the ...  
... to ... in the ...  
... to ... in the ...

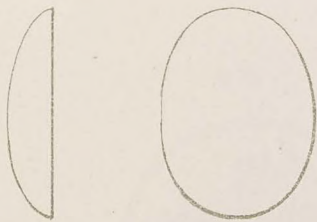
... the ... of the ...  
... the ... of the ...  
... the ... of the ...







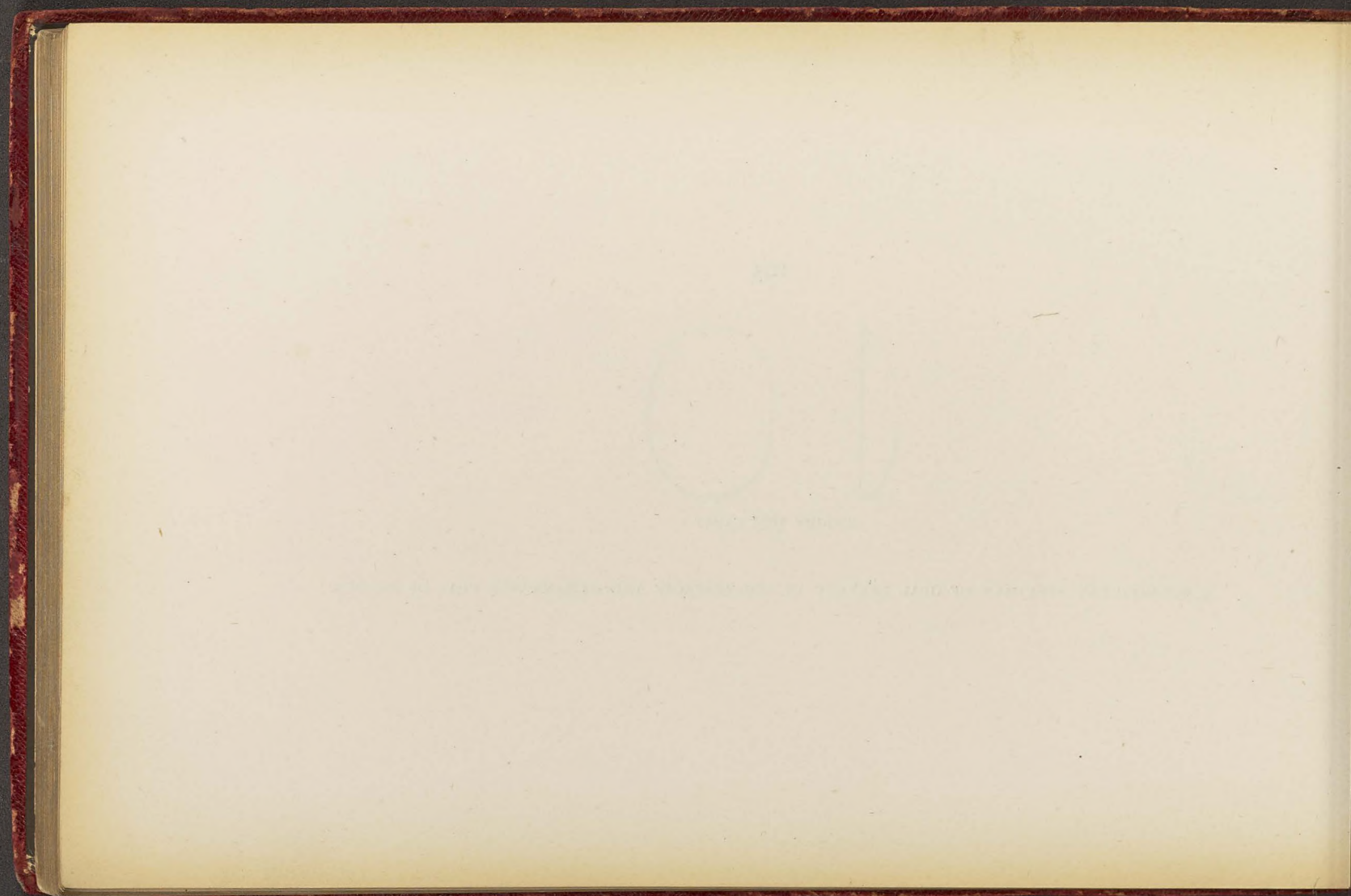
105



WEIGHT  $16\frac{10}{34}$  CARAT

A MAGNIFICENT SPECIMEN OF OPAL PERFECT IN ALL RESPECTS AND REMARKABLE PLAY OF COLOUR.





106



VENUS AND CUPID.

ONYX OF 2 STRATA, WHITE ON BROWNISH BLACK

BY W. SCHMIDT





THE UNIVERSITY OF CHICAGO

LIBRARY OF THE UNIVERSITY OF CHICAGO

1911

107



ONYX

OF 2 STRATA, RED AND WHITE.

109



ONYX

OF 2 STRATA, BLACK AND WHITE.

108



ONYX

OF 2 STRATA, RED AND WHITE.

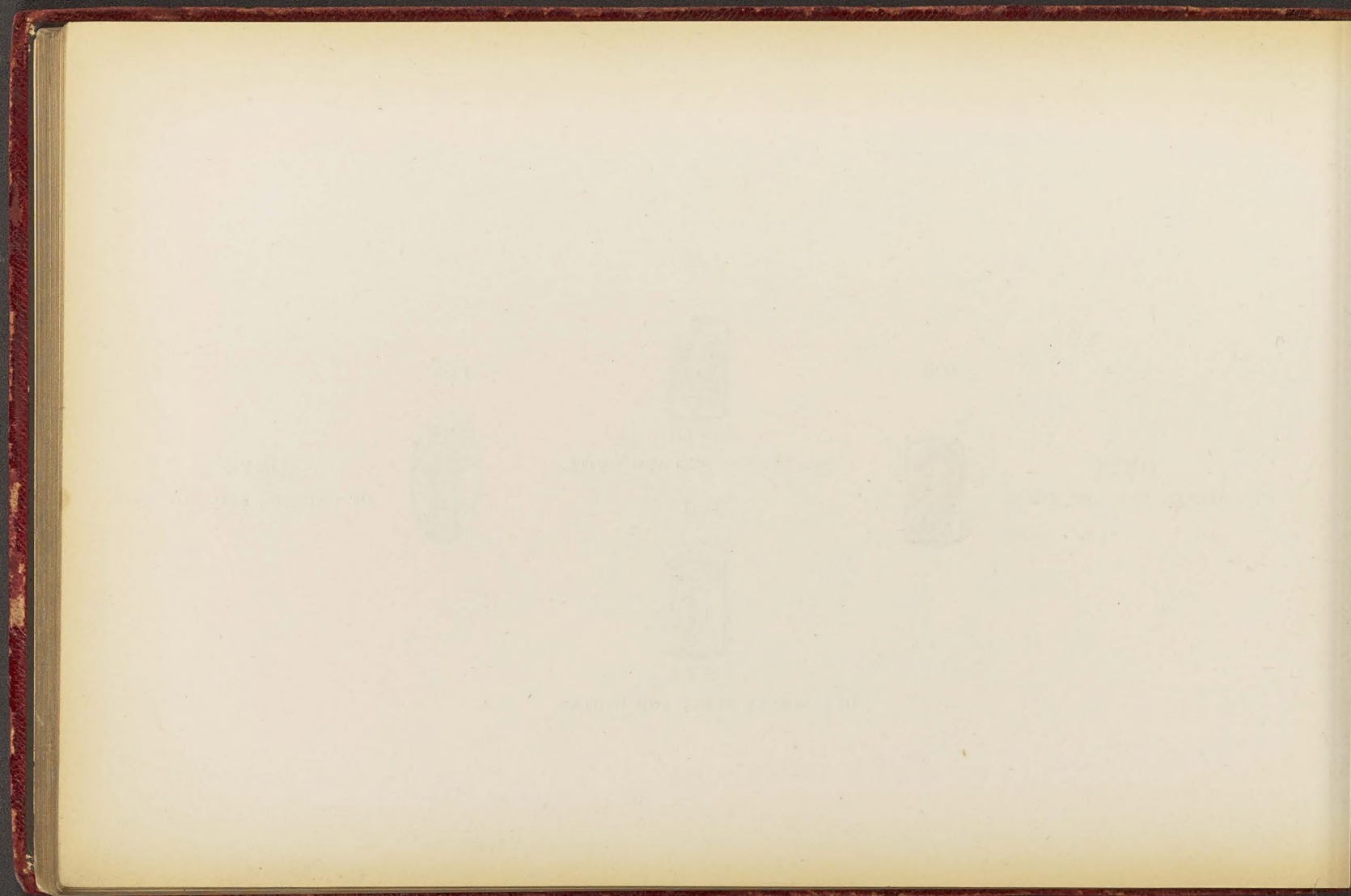
110



ONYX

OF 2 STRATA, RED AND WHITE.





III



AMOROSA

SARDONYX OF 3 STRATA.

BY C. TASSINARI





LIBRARY

OF THE UNIVERSITY OF CHICAGO

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112

AMETHYST  
PORTRAIT OF A LADY.



113

SARDONYX  
OF 4 STRATA.



114

AMETHYST  
PORTRAIT OF A LADY.







115



AJAX

LABRADORITE, VERY FINE BLUE IN THE HELMET WITH A PLAY OF COPPER COLOUR ON THE BODY.  
A CAMEO HAVING BLUE AND BRONZE CHATOYANCY.

BY C. TASSINARI







SHELL CAMEO

PORTRAIT OF HER MAJESTY QUEEN VICTORIA, THE WHITE RELIEF OF EXTREME PURITY.





THE UNIVERSITY OF CHICAGO  
LIBRARY OF THE DIVISION OF THE PHYSICAL SCIENCES  
CHICAGO, ILL.

117

NOBLE OPAL



HERCULES  
WITH THE LION'S SKIN.

BY FRANK DAVIS

118

NOBLE OPAL



ST. GEORGE

BY GIOVANNI BARTOLOTTI



THE  
STORY OF  
THE  
LIFE OF  
THE  
LORD OF THE  
MOUNTAINS  
BY  
THE  
LORD OF THE  
MOUNTAINS

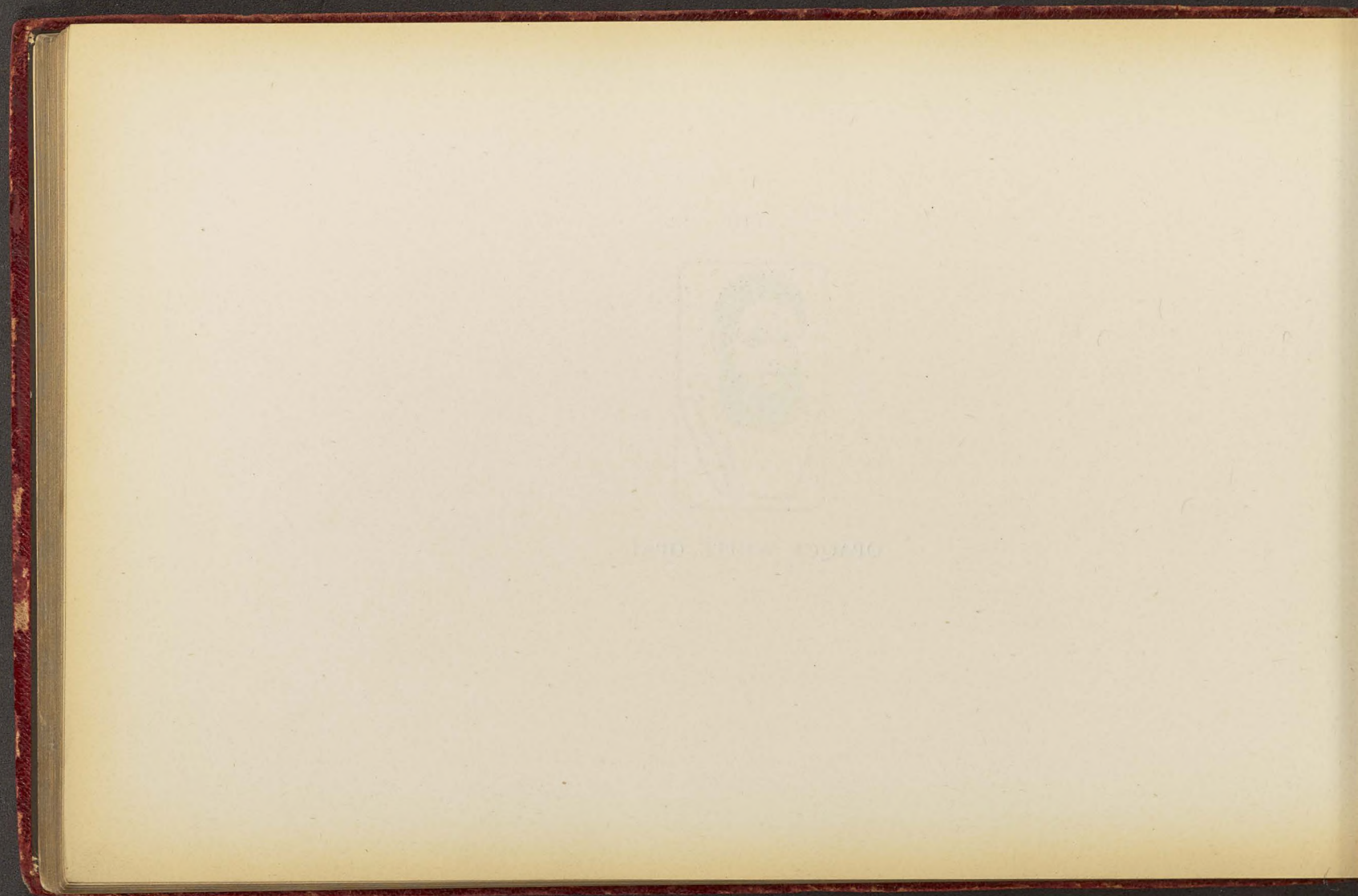


119



OPAQUE WHITE OPAL





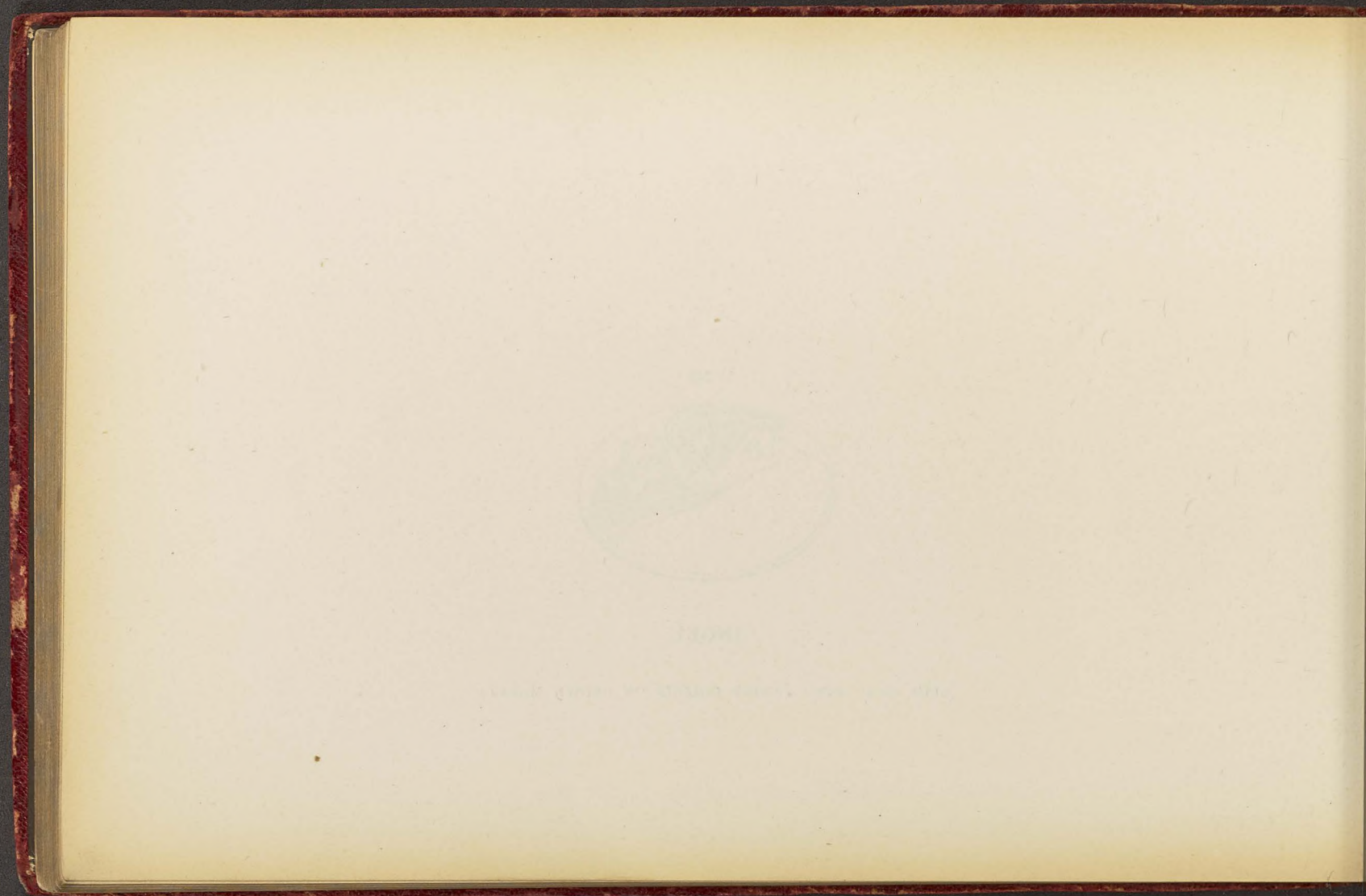
120



ANGEL

BLUE OPAL WITH VARIED COLOUR ON BROWN MATRIX.





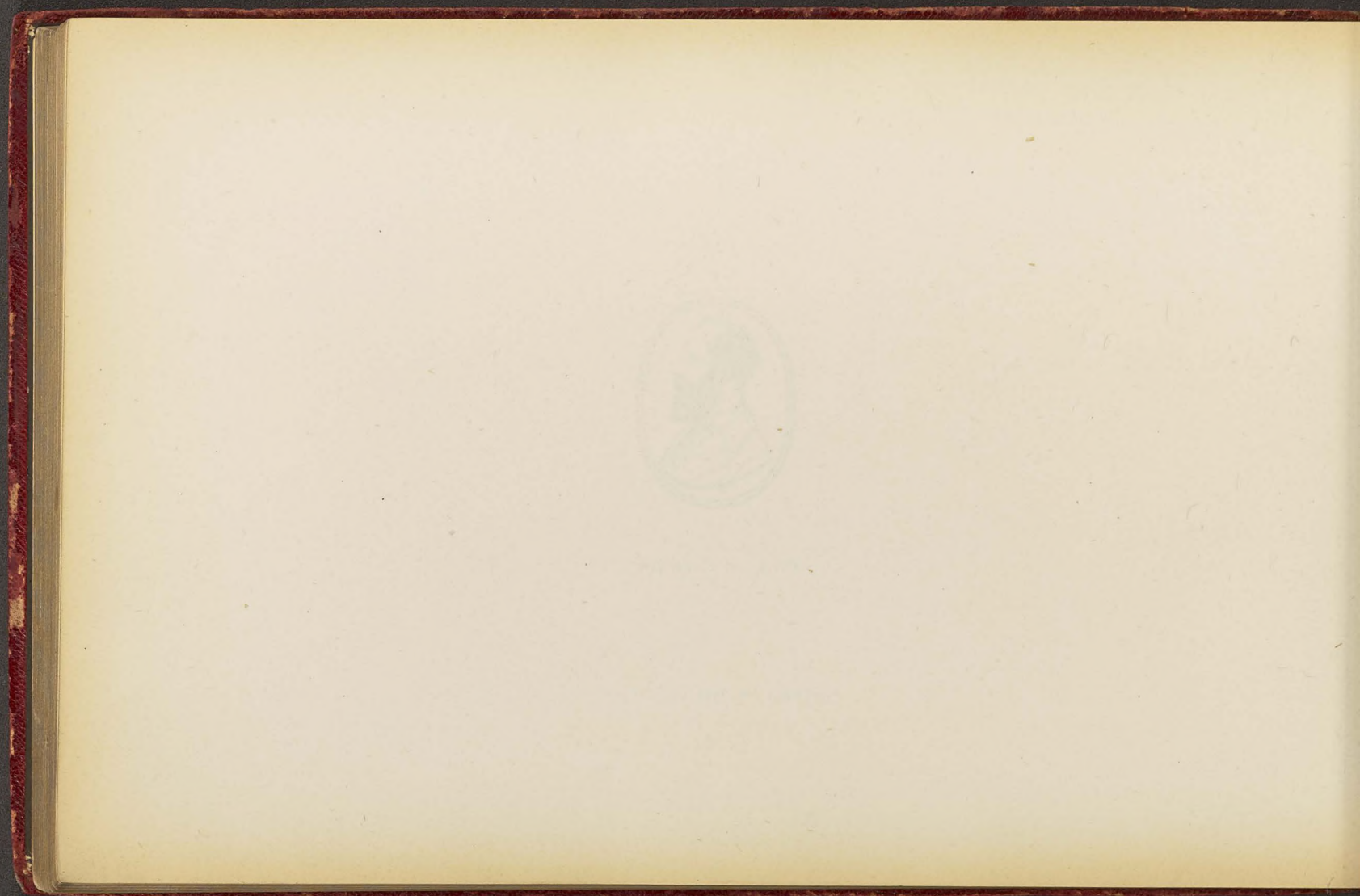
121



ONYX OF 2 STRATA

PORTRAIT OF THE COLLECTOR





I 22



FLYING ANGEL

AN OPAL ON BROWN MATRIX. THE VARIETY OF COLOUR IN THE PORTION INTENDED TO BE SKY IS VERY FINE, ESPECIALLY WHEN HELD UP TO CATCH THE LIGHT, THERE BEING A VERY FINE PLAY OF GREEN AND RED UPON GOLD, WITH A TINGE OF BLUE PERVAIDING THE WHOLE.





THE UNIVERSITY OF CHICAGO  
LIBRARY  
CHICAGO, ILL.  
1911

123



HEBE AND EAGLE

124



VENUS

125

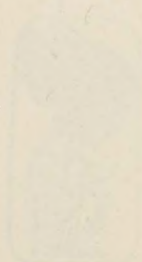
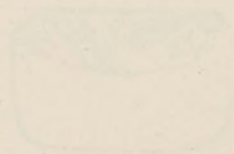


FLYING ANGEL

SPECIMENS OF OPAL ON BROWN MATRIX.

BY C. CONRAD





LIBRARY

STAMP

LIBRARY

AMERICAN LIBRARY OF THE UNIVERSITY OF CHICAGO

1890

130



129



128



127



126



ALL PERFECT SPECIMENS OF AMBER WITH INSECTS IMBEDDED.



158

159

160

156

157

ALL THE SPECIMENS OF THE ABOVE ARE IN THE COLLECTION OF THE MUSEUM OF NATURAL HISTORY, LONDON.

AMBER  
WITH INSECT



134

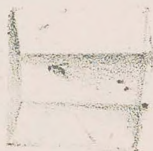


132

133



131

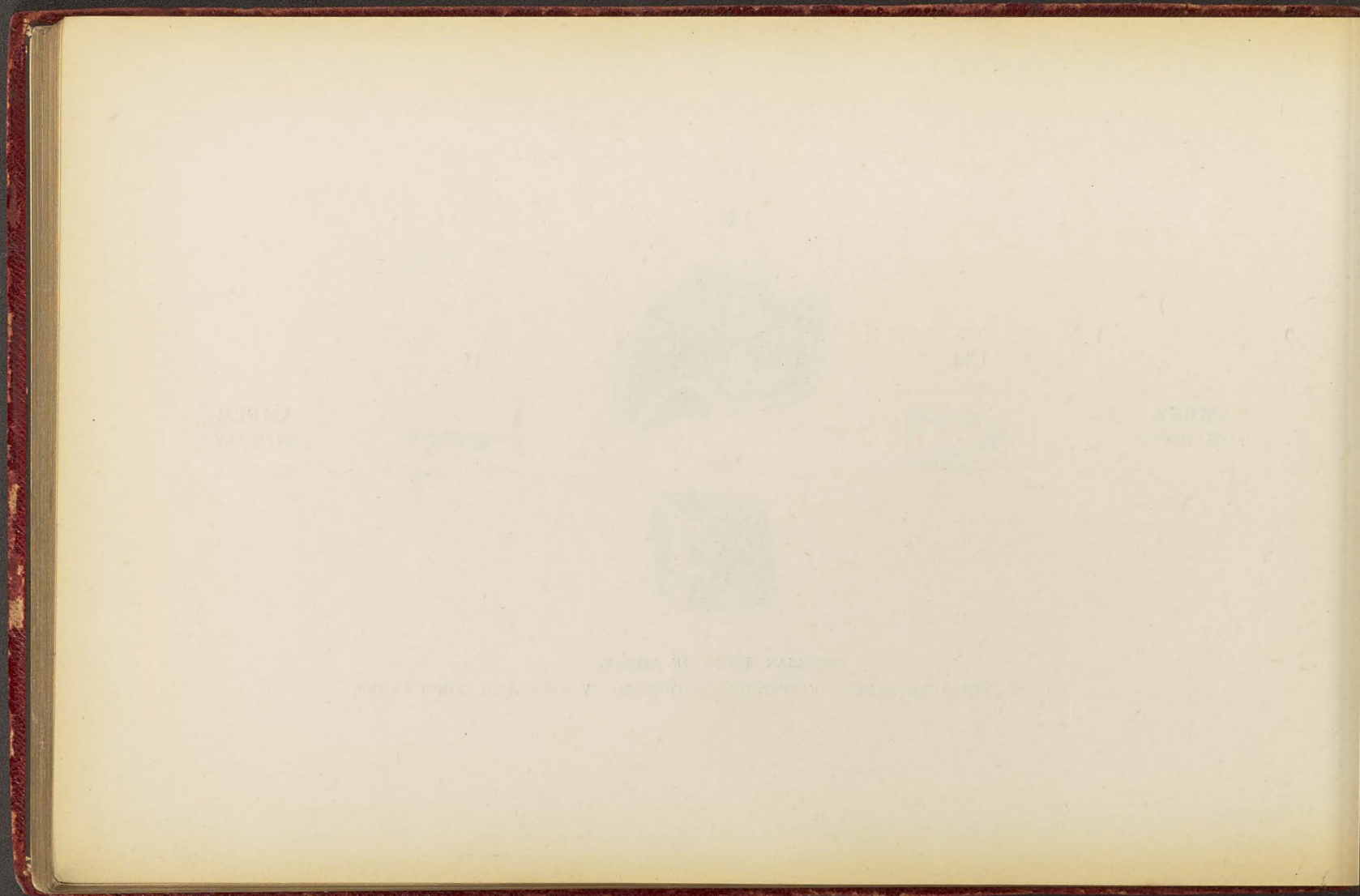


AMBER  
WITH FLY

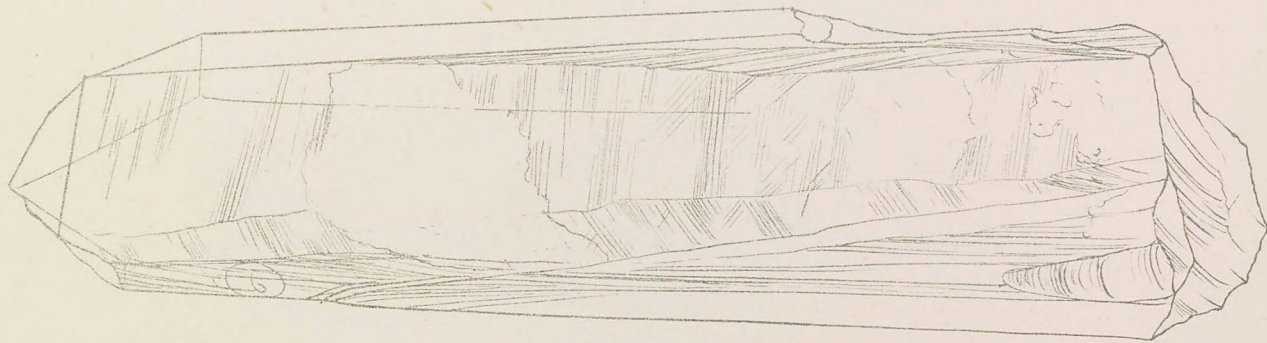
PECULIAR PIECE OF AMBER.

132 HAS THE APPEARANCE OF SPANGLES PRODUCED BY REPEATED CONCUSSIONS.





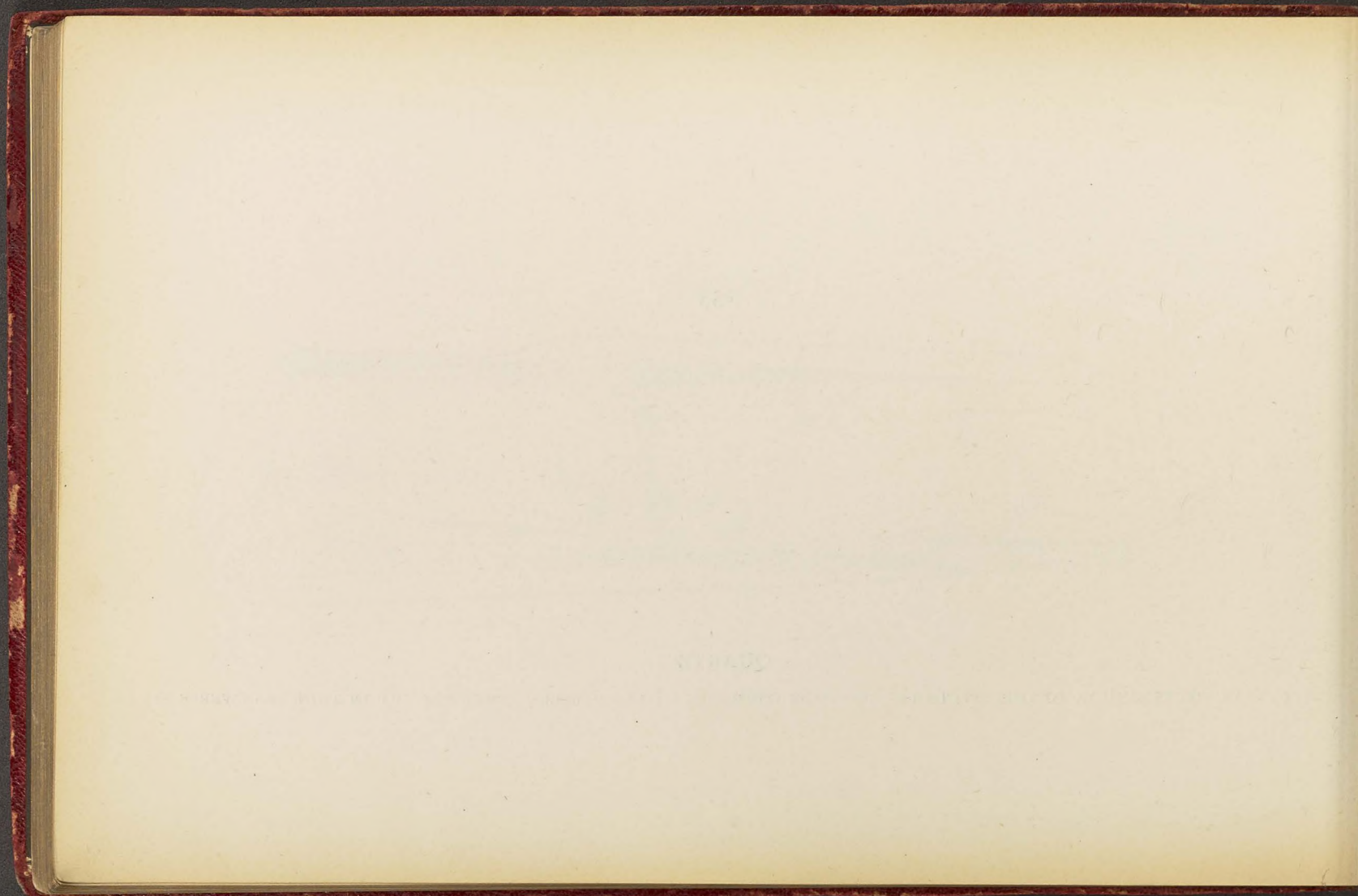
135



QUARTZ

FROM CLEAR PIECES SIMILAR TO THIS SPECTACLES ARE MADE COMMONLY CALLED PEBBLES. THEY ARE CUT IN THIN TRANSVERSE SLICES.





140



139



138



137

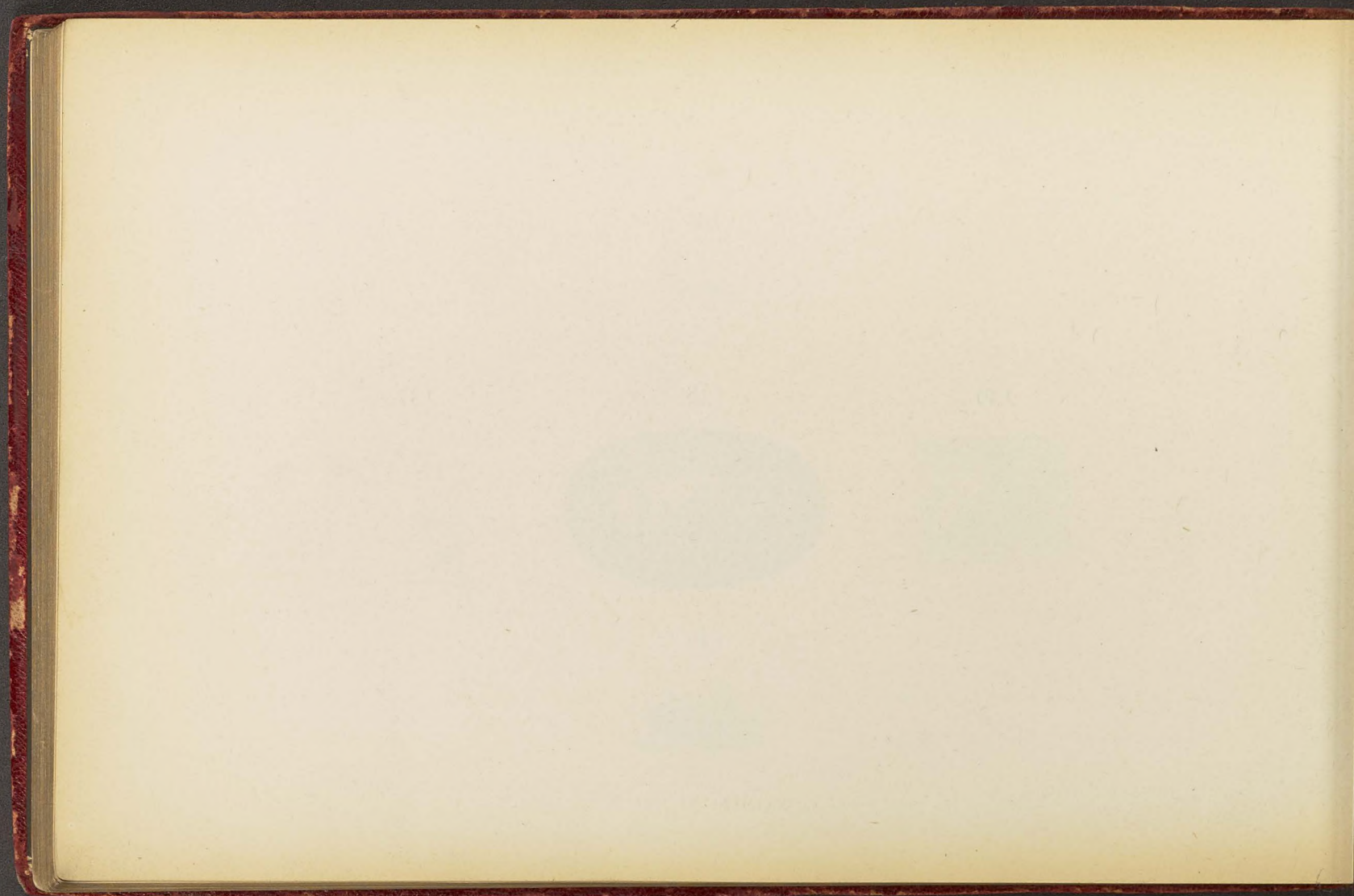


136



5 SPECIMENS. OF AMBER.





AMBER  
WITH FLY



143

142



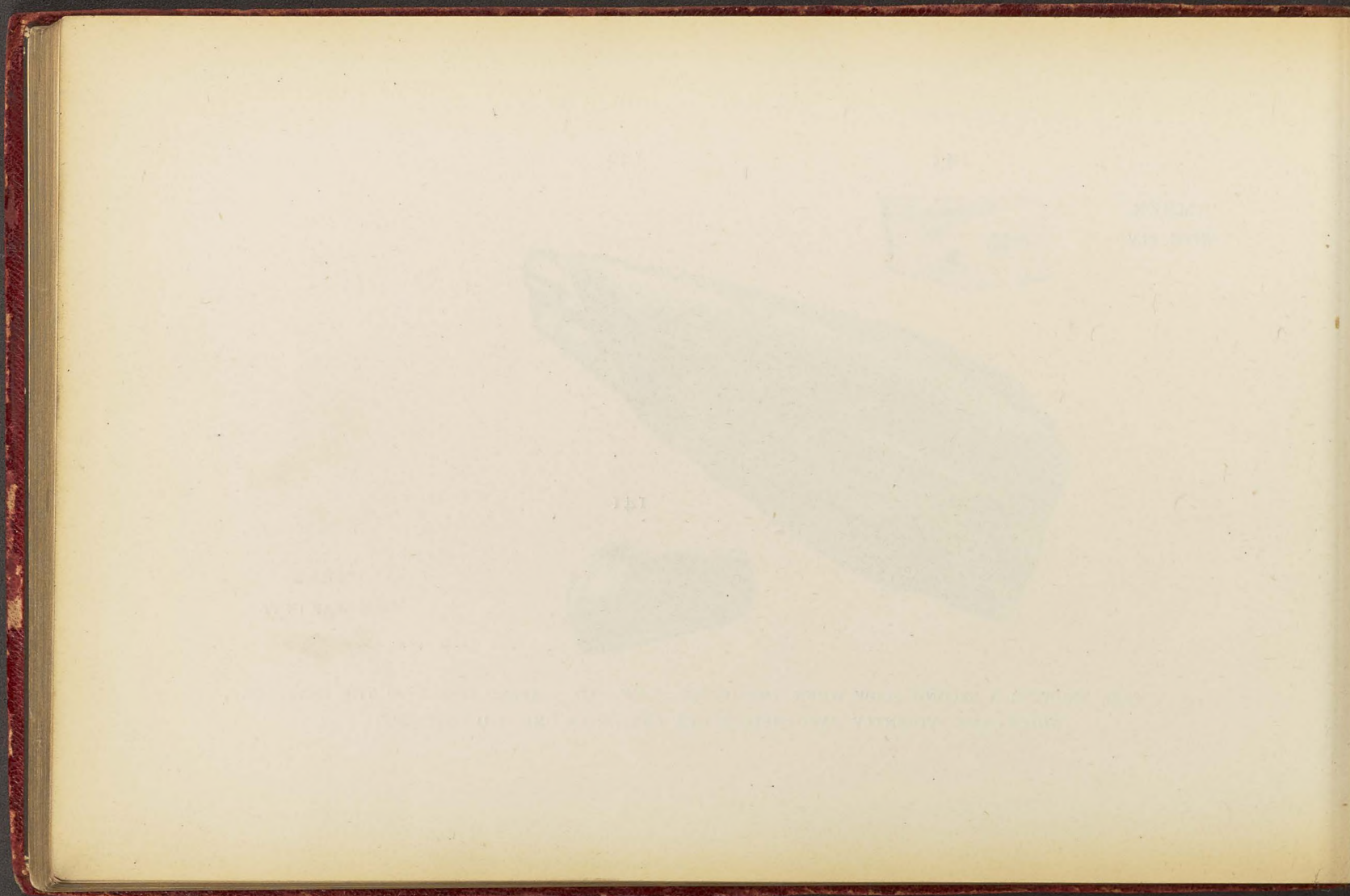
141



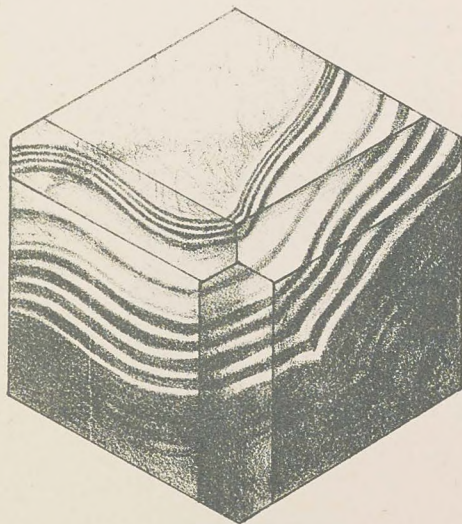
AMBER  
WITH LEAF IN IT.

142. AMBER SHOWING A SECOND FLOW WHEN THE OUTER FLOW HAD ADAPTED ITSELF TO THE INNER ONE,  
WHICH HAD EVIDENTLY HARDENED BEFORE THE INNER ONE HAD DEVELOPED.





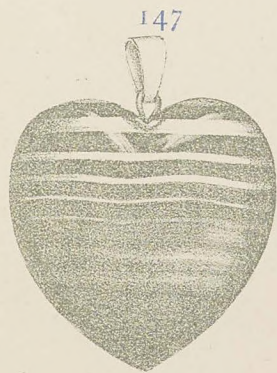
144



CUBE WITH ITS <sub>12</sub> EDGES REPLACED BY PLANES OF THE RHOMBIC DODECABEDRON; CARVED IN ONYX,  
SHEWING STRATIFICATION WELL DEFINED IN <sub>21</sub> LAYERS.







ONYX HEART

WITH 11 LAYERS WELL DEFINED.



EYE ONYX

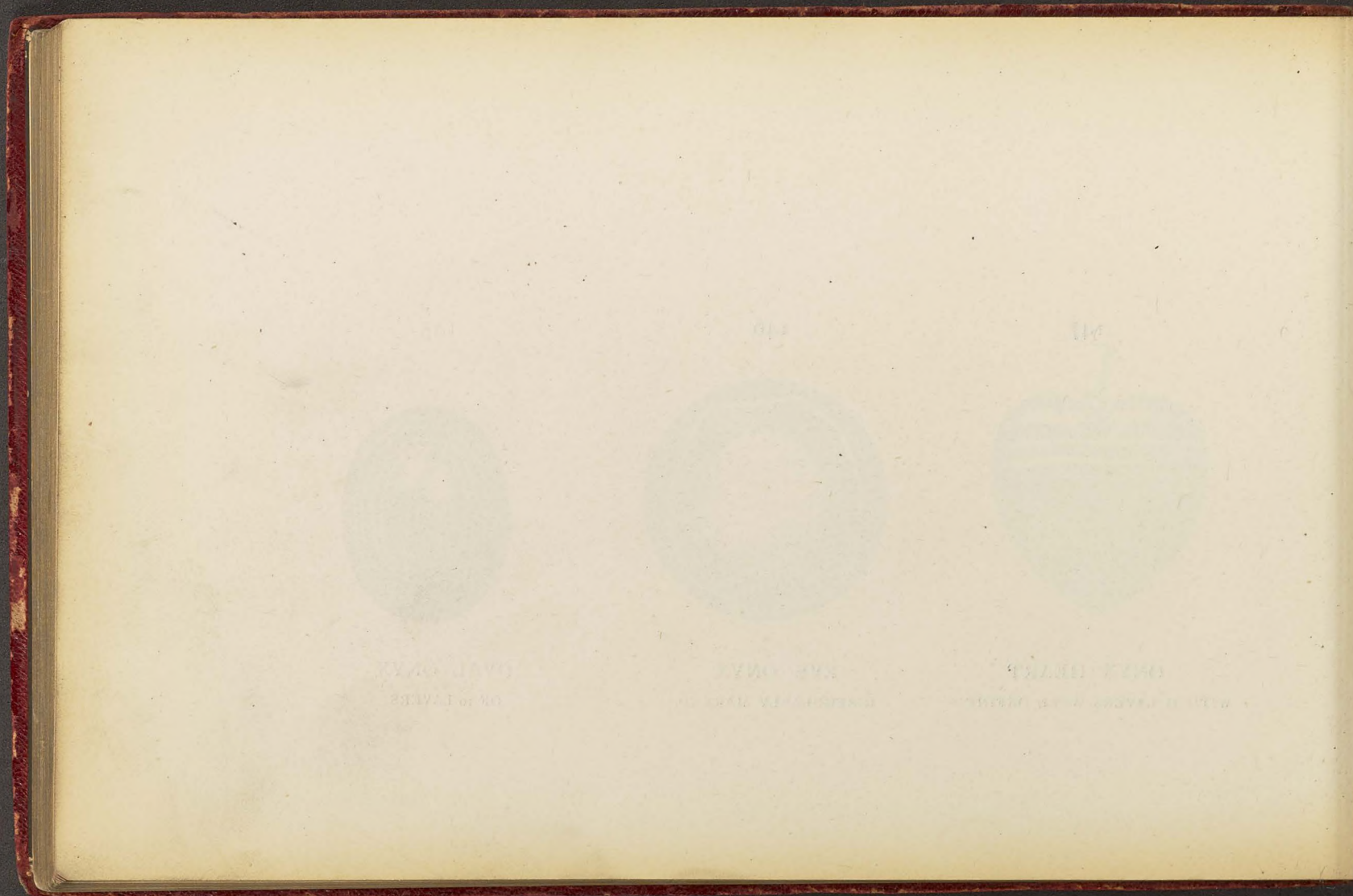
IRREGULARLY MARKED.



OVAL ONYX

OF 10 LAYERS





148



150



AMBER  
WITH A FLY

149



AMBER  
WITH A MOTH

AMBER

WITH A CURIOUS INTERMIXTURE OF YELLOW AND WHITE.



